

Vol. 71, No. 6

September, 1923

THE INLAND PRINTER



PRICE 40 CENTS

THE LEADING BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

Butler Paper

is sold by men who are in neighborly contact with local conditions and the problems of printers and paper users from coast to coast.

...

DISTRIBUTORS OF BUTLER BRANDS

Standardized Paper

DOMESTIC

J. W. Butler Paper Company . . . Chicago
 Standard Paper Company . . . Milwaukee
 McClellan Paper Company . . . Minneapolis
 St. Paul Paper Company . . . St. Paul
 Zenith City Paper Company . . . Duluth
 Butler Paper Company . . . Detroit
 Central Michigan Paper Company, Grand Rapids
 American Paper Mills Corporation, New York
 Mississippi Valley Paper Company . . . St. Louis
 Missouri-Interstate Paper Company, Kansas City
 Southwestern Paper Company . . . Dallas
 Southwestern Paper Company . . . Fort Worth
 Southwestern Paper Company . . . Houston
 Sierra Paper Company . . . Los Angeles
 Pacific Coast Paper Company . . . San Francisco
 Pacific Coast Paper Company . . . Fresno
 Endicott Paper Company . . . Portland
 Mutual Paper Company . . . Seattle

EXPORT

Butler American Paper Company
 New York, Chicago, San Francisco
 Patten Company, Ltd. . . . Honolulu, T. H.

BUTLER PAPER CORPORATIONS
 NEW YORK CHICAGO SAN FRANCISCO





Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

Atlantic is a sulphite bond, tub-sized and watermarked with a dandy roll—two features usually found only in rag and rag-content papers.

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—Lasher & Gleason, Inc.
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CINCINNATI—The Culbertson Paper Company
CLEVELAND—Milcraft Paper Company
DALLAS—Olmsted-Kirk Co.
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company

MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



Have You Often Said—

"Wish I could get the kind of knives I used to buy a few years ago—they were some knives." **Well, You Can.**

"Old Fashioned" Quality Knives are made to your order the same as we made them thirty years ago.

Write to us for prices.

33 Columbia St.

The L. & J. White Company

Buffalo, N. Y.



MOTORS and CONTROLLERS

*For Every Printing
Requirement*

CLINE ELECTRIC MFG. CO.
CHICAGO NEW YORK

The INLAND PRINTER

Vol. 71, No. 6 HARRY HILLMAN, Editor September, 1923

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

The LIBERTY

The quality of work and the production of any good folding machine is governed almost entirely by the ability of the operator. Good operators don't stay long—they move from place to place every few months gaining more experience which commands more salary.

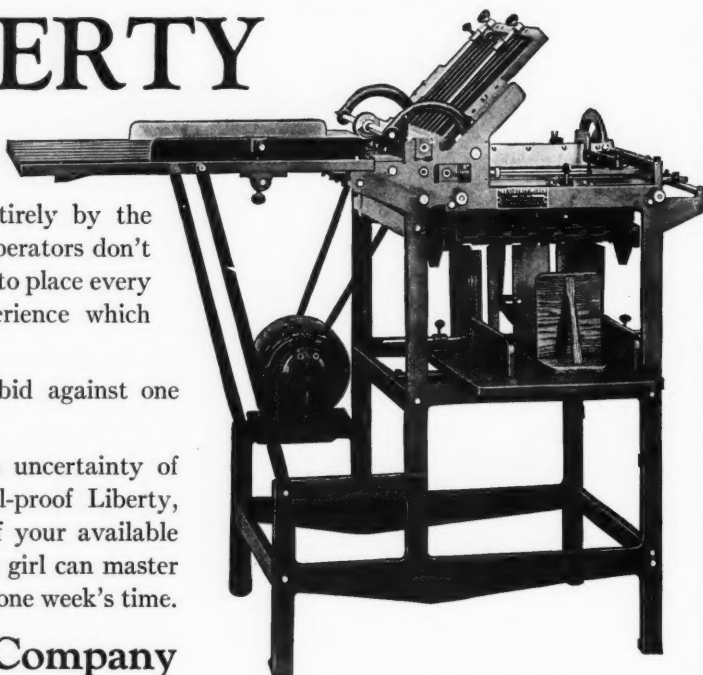
The printers are compelled to bid against one another for good operators.

Why not eliminate entirely this uncertainty of labor by installing a simple fool-proof Liberty, which permits you to use any of your available help as an operator. Any boy or girl can master the few graduated adjustments in one week's time.

The Liberty Folder Company

(Originators of Simple Folders)

Sidney, Ohio



Agencies in all the Principal Cities



Every Intertype Must Pass 97 Specified Tests

That is part of your assurance of continuous, dependable, profitable operation.

Furthermore, your Intertype investment is *protected against obsolescence* by Intertype Standardization. New Intertype developments are always made applicable to outstanding Standardized Intertypes. Any model can be converted into any other model, in your own composing room by your own machinist.

No Standardized Intertype has ever become obsolete.

Write to the nearest Intertype office for detailed information, prices, and terms.

Intertype Corporation

General Offices, 50 COURT ST., BROOKLYN, N. Y.

New England Sales Office, 49 Federal St., Boston
Middle Western Branch, Rand-McNally Bldg., Chicago
Southern Branch, 160 Madison Ave., Memphis
Pacific Coast Branch, 560 Howard St., San Francisco
Los Angeles Sales Office, 1240 So. Main St., Los Angeles

Canada: Toronto Type Foundry Co., Ltd.
England: Intertype Ltd., 15 Britannia St., London, W. C. 1



Views in the Intertype Inspection Department, and the list of 97 final inspections that every Intertype must pass.

INTERTYPE

This advertisement was set throughout on an Intertype, including the 24-point display, in the Intertype Cheltonian and Cheltonian Bold Series
Please Mention THE INLAND PRINTER When Writing to Advertisers.

You Letter-Press Printers



Are Partners of Ours



HE long established supremacy of letter-press printing can only be maintained through upholding the principle of our common partnership in the responsibility of keeping it supreme. We electrotypers are striving collectively for the constant betterment of letter-press results. Every one of our members has in mind something bigger than individual success because no electrotyper can belong to this Association without subscribing to the idea that "success" in the larger sense, must include the *whole* industry. Is it claiming too much then, to say that you letter-press printers are partners of ours? And, is it not logical to propose that you carry this thought into action by selecting an electrotyper who belongs to this Association and who is worthy and willing to work with you as a *partner*.

INTERNATIONAL
ASSOCIATION of ELECTROTYPERS

HEADQUARTERS: 147 FOURTH AVE., NEW YORK

A Complete Composing Room At Your Finger Tips

The new *All Purpose* Model 12 Linograph is actually a complete composing room in itself. It gives your operator a range of from 5 to 60 point in full fonts direct from the *regular magazines* and from a *standard 90 button keyboard layout*. In sizes up to and including 24 point the wide and extended faces may be used. Above 24 point slightly condensed faces can be handled in any desirable size.

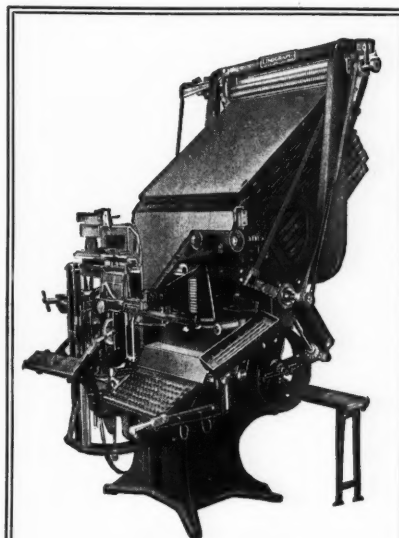
Thus your operator can sit down to a complicated job containing several sizes of type in perhaps two or more faces and deliver the entire job, cut to length ready for makeup, without leaving his chair.

Model 12 Linograph may be installed with any number of magazines up to twelve. More magazines can be added as your business needs demand it. Just secure the magazine and set it on the machine; there are no special adjustments to make or special parts to buy.

With this great range and with this expandability Model 12 Linograph will fill the great need for a practical display machine. For the ad. alley and the large trade composition plant doing a varied line of work Model 12 is indispensable.

If you are figuring on installing a display machine this year, act at once, for immediate delivery on Model 12 can not be promised on account of the demand already created.

Write for further information; or better still, arrange for appointment with our representative to discuss this and other models with you.



Model 12 Linograph

The Linograph Company

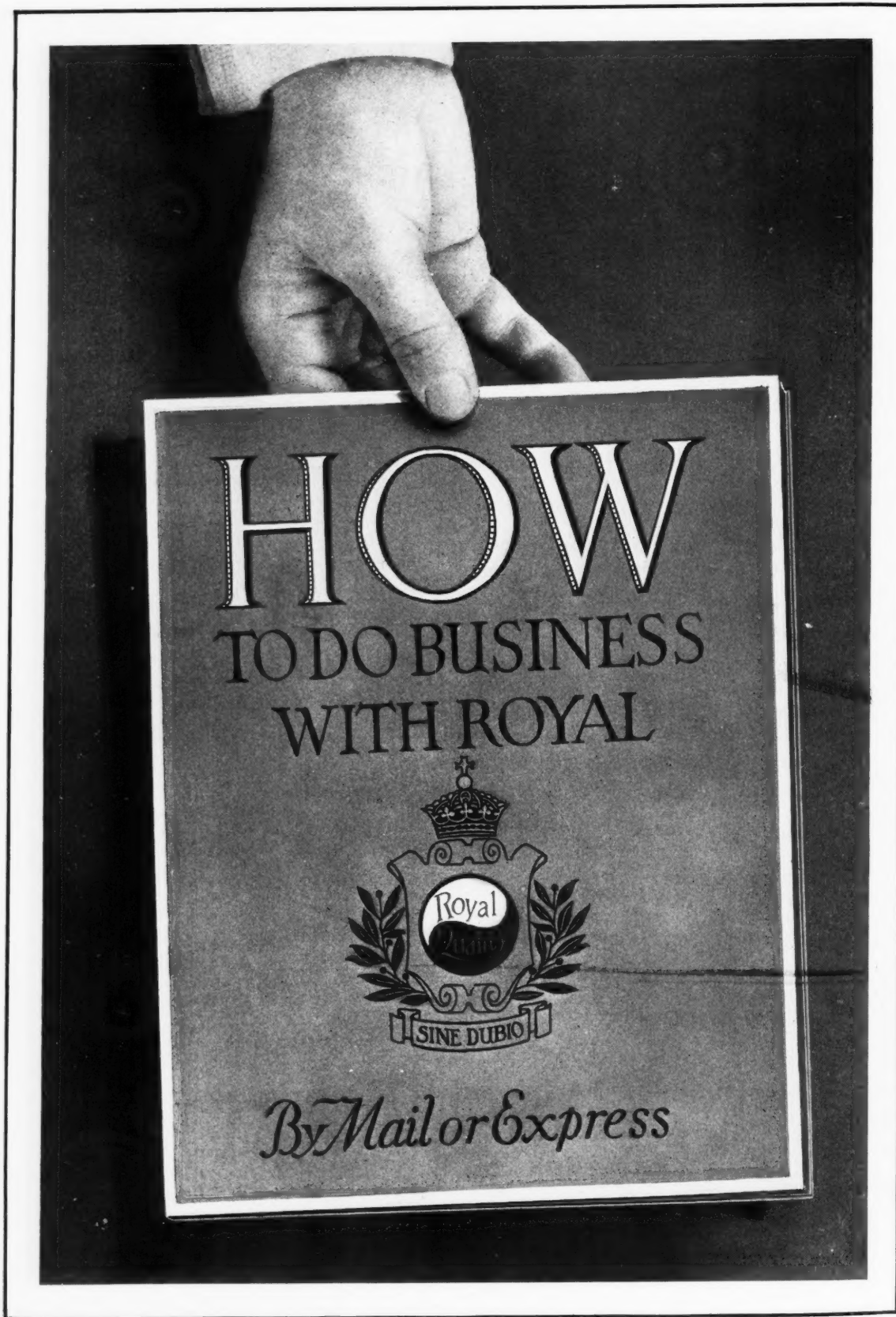
Davenport, Iowa, U. S. A.

Western Agency
429 SACRAMENTO STREET
SAN FRANCISCO, CAL.

European Agency
ET. PIERRE VERBEKE
BRUSSELS, BELGIUM

Australasia, South Africa, China
PARSONS & WHITEMORE
NEW YORK CITY

South American Agency
AULT & WIBORG
CINCINNATI, OHIO



A black and white photograph of a hand holding a book. The book cover is dark with white text and a central crest. The title 'HOW TO DO BUSINESS WITH ROYAL' is prominently displayed in a serif font. Below the title is a crest featuring a crown, a shield with a yin-yang symbol and the word 'Royal', and a banner at the bottom that reads 'SINE DUBIO'. At the bottom of the cover, the phrase 'By Mail or Express' is written in a cursive script.

HOW
TO DO BUSINESS
WITH ROYAL

Royal

SINE DUBIO

By Mail or Express

Making it Easy *for Everybody* *to Reach Royal*

NOW! Printers, Engravers and National Advertisers *everywhere* can do business with Royal.

This book reveals the secret of simplicity in packing halftones, type, and locked-up forms for safe shipment to Royal.

Considering Royal unreachable from a distance is a condition of mind which we have overcome to the extent of doing an immense national business; yet we are aware that there are many high grade printshops where contact with Royal has not been established.

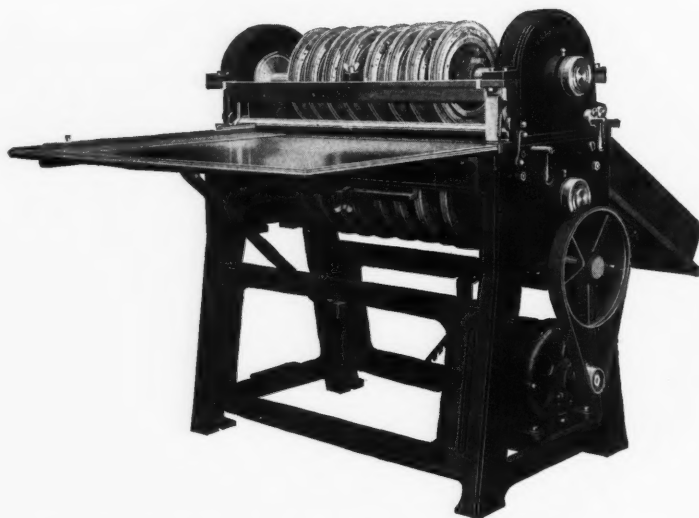
If you are on our mailing list you will get a copy, and if you are a Royal customer it will suggest new ways of safeguarding your shipments. If you are not on our mailing list and if you have never done business with Royal, be sure to write for a copy. Thus be prepared when you are confronted with a really difficult electrotyping problem to hand the work over to expert specialists who have a national reputation for accuracy.

Royal Electrotype Company
624 Sansom Street, Philadelphia, Pa.

Member International Association of Electrotypers

THE ROSBACK

Round Hole Rotary Perforator



THE KING OF ALL PERFORATORS

The largest check manufacturers in the world recognize the wonderful capacity of and use this machine for both pocket and customers' checks.

*Full sized sheets of any number of checks up perforated at one time.
Either Straight or Strike Work on any form.*

It's a strictly commercial machine, doing everything all other perforators combined will do, and has the *Greatest Capacity of any Perforator in the World*. Built in 30, 36 and 45 inches, single or angle. We guarantee to cut your costs 50 to 75 per cent.

A FEW OF THE LARGER USERS

Geo. Barnard Co., 4, St. Louis, Mo.
Bankers Supply Co., 3, Chicago
American Bank Note Co., Chicago
Ackerman Quigley Co., 2, Chicago
Western Litho. Co., San Francisco
Edward Barry, 2, San Francisco
C. S. Hutson Co., 2, Los Angeles
Union Litho. Co., 2, Los Angeles
S. C. Toof & Co., 2, Memphis, Tenn.
Dameron & Pierson, 2, New Orleans

Milton C. Johnson, New York City
Booreman & Pease, 4, New York City
Young & Selden, 2, Baltimore
West Side Printing & Supply Co., 2, New York
Eureka Specialty Printing Co., 4
Wm. Mann Co., Philadelphia
Federal Reserve Bank, Richmond, Va.
Rocky Mountain Bank Note Co., Denver
J. C. Hall Co., Providence, R. I.
Everett Waddey, Richmond, Va.

Full descriptive circular on request

F. P. ROSBACK CO., Benton Harbor, Michigan
The Largest Perforator Factory in the World

The real value of a printing paper appears only in the finished job. For years the printability of WESTVACO *Mill Brand Papers* has been unquestioned. The *Reference Book* and *The Mill Price List* give you the facts about these papers



The Westvaco Mill Brand Papers sold through The Mill Price List

| | | | |
|--------------------------------------|--|---|---|
| Velvo-Enamel | Pinnacle Extra Strong Embossing Enamel <i>White India Tint</i> | Westvaco M. F. | Minerco Bond <i>White Pink Blue Canary Goldenrod</i> |
| Marquette Enamel | | Westvaco Eggshell | Origa Writing <i>White Canary</i> |
| Sterling Enamel | Westvaco Ideal Litho. <i>Coated One Side</i> | Westvaco Text <i>White Gray India Tint Brown Blue Goldenrod</i> | Westvaco Index Bristol <i>White Buff Blue Salmon</i> |
| Westmont Enamel <i>India Tint</i> | Westvaco Super | Westvaco Cover <i>White Gray India Tint Brown Blue Goldenrod</i> | Westvaco Post Card <i>Cream</i> |

WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago



A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers
Manufactured by West Virginia Pulp & Paper Co.*



| | |
|---|--|
| <i>Atlanta . . . The Chatfield & Woods Co.</i> | <i>Milwaukee The E. A. Bouer Co.</i> |
| <i>Augusta, Me. . . The Arnold-Roberts Co.</i> | <i>Minneapolis Graham Paper Co.</i> |
| <i>Baltimore Bradley-Reese Co.</i> | <i>Nashville Graham Paper Co.</i> |
| <i>Birmingham Graham Paper Co.</i> | <i>New Haven . . . The Arnold-Roberts Co.</i> |
| <i>Boston The Arnold-Roberts Co.</i> | <i>New Orleans Graham Paper Co.</i> |
| <i>Buffalo . . The Union Paper & Twine Co.</i> | <i>New York West Virginia Pulp & Paper Co.</i> |
| <i>Chicago . West Virginia Pulp & Paper Co.</i> | <i>Omaha Carpenter Paper Co.</i> |
| <i>Cincinnati . The Chatfield & Woods Co.</i> | <i>Philadelphia Lindsay Bros., Inc.</i> |
| <i>Cleveland The Union Paper & Twine Co.</i> | <i>Pittsburgh . The Chatfield & Woods Co.</i> |
| <i>Dallas Graham Paper Co.</i> | <i>Providence . . . The Arnold-Roberts Co.</i> |
| <i>Des Moines Carpenter Paper Co.</i> | <i>Richmond . . . Richmond Paper Co., Inc.</i> |
| <i>Detroit . The Union Paper & Twine Co.</i> | <i>Rochester The Union Paper & Twine Co.</i> |
| <i>El Paso Graham Paper Co.</i> | <i>St. Louis Graham Paper Co.</i> |
| <i>Houston Graham Paper Co.</i> | <i>St. Paul Graham Paper Co.</i> |
| <i>Kansas City Graham Paper Co.</i> | <i>Washington, D.C. R. P. Andrews Paper Co.</i> |
| <i>York, Pa. R. P. Andrews Paper Co.</i> | |

AD COMPOSITION, if it is to be effective, means two things, at least. It means tasteful layout, of course—layout that is suited to the purpose of the copy. But also it means type the design of which is in true harmony with the standards of business typography. No type designer of modern times has a better comprehension of these standards than Frederic W. Goudy; no present-day type faces surpass his productions in their fitness for ad composition. New Goudy types—made available by the Monotype—are as follows:

MONOTYPE (GOUDY) ITALIAN OLD STYLE
MONOTYPE (GOUDY) KENNERLEY BOLD
MONOTYPE (GOUDY) BOLD ITALIC
MONOTYPE (GOUDY) KENNERLEY
MONOTYPE (GOUDY) GARAMONT
MONOTYPE (GOUDY) ROMAN
MONOTYPE (GOUDY) OPEN

Monotype trade plants ought to dominate in ad composition because of the resources for this work that are to be had only in the Monotype-equipped ad rooms—type such as listed above, with decorative borders and ornaments, and the leads, slugs, rules and spacing material that are equally essential. Many Monotype trade plants already have entered this profitable field. *(This advertisement, published as part of our Trade Plant Co-operative Service, is set in the new Monotype (Goudy) Kennerley Series.*

More than eleven hundred fonts of Monotype (Goudy) Garamont matrices were sold in eight weeks. Kennerley is now ready for shipment. Early delivery on Goudy Open and Goudy Bold Italic. Kennerley Bold, Italian Old Style and Goudy Roman now in process.

LANSTON MONOTYPE MACHINE COMPANY

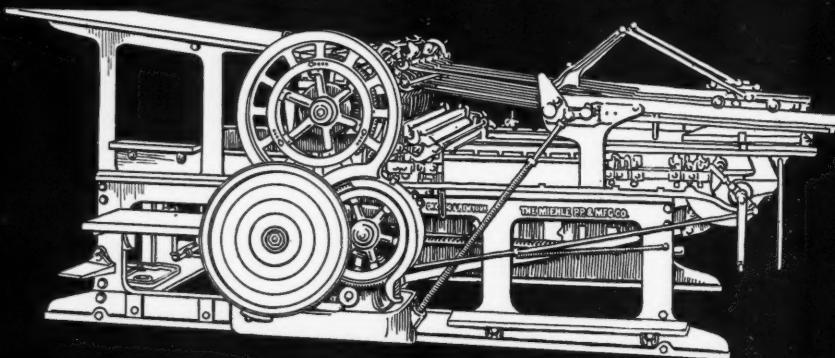
CREATORS OF NON-DISTRIBUTION EQUIPMENT

Philadelphia, U. S. A.

The Barrett Portable Adding, Listing and Calculating Machine proves its own work and prints the proof

Border: 12-18 1/2 N; Parallel Rules: 6-24 8 RL; Outside Rule: 6-31 RL

The Miehle



FINAL COST

THE final measure of cost in the printing business is not hour cost. It is hour cost divided by product.

It costs as much or more money to operate a poor machine as it does a good one; and the expenditure of effort is much greater.

Judged by the final standard of quantity and quality, the Miehle is the lowest cost printing machine ever built.

It proves its superiority in its final cost.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block

NEW YORK, N. Y., 2640 Woolworth Bldg.

ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., 1015 Chestnut Street

DALLAS, TEX., 611 Deere Bldg.

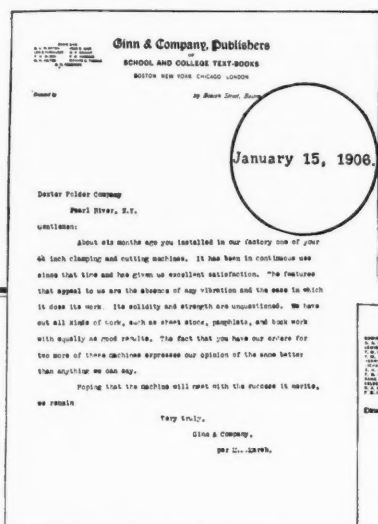
BOSTON, MASS., 176 Federal St.

SAN FRANCISCO, CAL., 693 Mission St.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

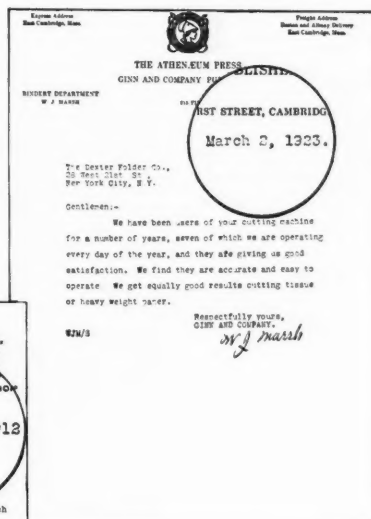
YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Using Dexter Cutters Over a Span of 17 Years



"With reference to yours of the 17th instant, in which you ask our opinion of the Dexter Automatic Clamp Cutters, would say that we have had these machines in operation six to seven years, and they have given us excellent results. We have been able to do all kinds of cutting, some of which has been very complicated, and we are getting as good results now as the day they were installed, and no doubt they will continue to give us satisfaction for some years to come."

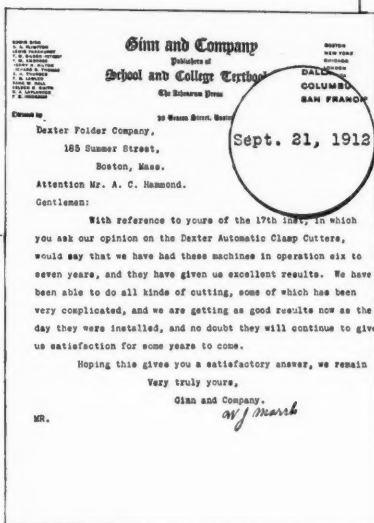
GINN & COMPANY.



Gentlemen:-
We have been users of your cutting machine for a number of years, seven of which we are operating every day of the year, and they are giving us good satisfaction. We find they are accurate and easy to operate. We get equally good results cutting tissue or heavy weight paper.

Respectfully yours,
GINN & COMPANY.

W. J. Marsh



Attention Mr. A. C. Hammond.

Gentlemen:

With reference to yours of the 17th inst., in which you ask our opinion on the Dexter Automatic Clamp Cutters, would say that we have had these machines in operation six to seven years, and they have given us excellent results. We have been able to do all kinds of cutting, some of which has been very complicated, and we are getting as good results now as the day they were installed, and no doubt they will continue to give us satisfaction for some years to come.

Hoping this gives you a satisfactory answer, we remain

Very truly yours,

Ginn and Company.

W. J. Marsh

"About six months ago you installed in our factory one of your 44-inch clamping and cutting machines. It has been in continuous use since that time and has given us excellent satisfaction. The features that appeal to us are the absence of any vibration and the ease in which it does its work. Its solidity and strength are unquestioned. We have cut all kinds of work, such as sheet stock, pamphlets and book work with equally as good results. The fact that you have our orders for two more of these machines expresses our opinion of the same better than anything we can say.

"Hoping that the machine will meet with the success it merits, we remain,

GINN & COMPANY."

THESE three letters—dated 1906, 1912, 1923—show very convincingly the long years of absolute satisfaction and service that Dexter Cutters have given Ginn & Company. It is to your interest to thoroughly investigate the Cutters that will give service such as stated in each of these letters.

May we send you further information on these machines? A note or card will bring it to you

DEXTER FOLDER CO.

28 West 23rd Street, New York

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS

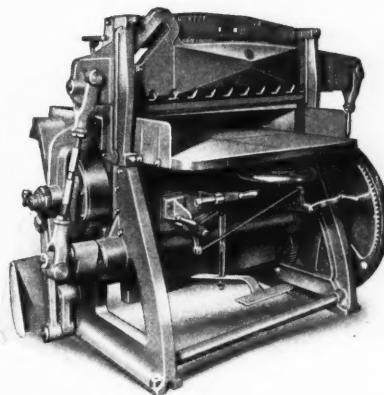
Feeders • Folders • Cutters • Stitcher Feeders • Bundling Presses

Agents:

E. G. MYERS, Dallas, Texas

DODSON PRINTERS SUPPLY CO., Atlanta, Georgia

HARRY W. BRINTNALL, San Francisco & Los Angeles, California



VANDERCOOK Rigid Bed Composing Room Presses

are becoming more and more

PRESSES OF PRECISION

—a reason why Vandercook Rigid Bed Composing Room Presses are used where quality and speed in taking PROOFS are most needed, and are sold largely without personal solicitation.



COMPOSING ROOM CYLINDERS

Sizes, 17 x 25 and 25 x 25

PRINCIPLES OF CONSTRUCTION:

Rigid, immovable bed. The moving parts are the lightest parts. Minimum floor space required. Automatic inking. Large ink plates and no fountain. Double acting vibrator and parallel riders. Under feed. "Safety Grippers." Accessibility and simplicity of all parts. "Unit" construction.



MODEL No. 1 TRUSS PRESS

Built to meet a growing need. Size, 13 x 18; hand inking. A press of precision and should not be compared with other low priced presses. Anything that will print on any press will print on this press up to its full capacity as to size.

Introductory price with all steel cabinet... \$150.00
Without cabinet, \$120.00



ROLLER SERIES PRESSES

12 x 24, hand inking; 10 x 24, with inking attachment; 14 x 24, hand inking; 12 x 24, with inking attachment. The inking attachment includes two ink plates. The press inks both ways and prints both ways. Accurate ink distribution is accomplished with two form rollers, parallel riders and vibrating steel roller. Proofs taken from accurate linotype or monotype on this press show practically no indentation of the sheet. Imperfect casts are immediately detected by the proofreader.

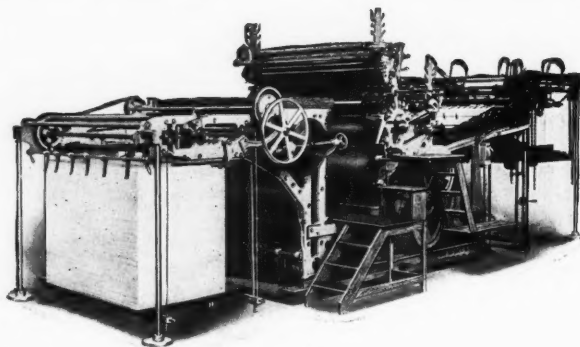
Made and Sold by **VANDERCOOK & SONS,** Originators of the Modern Proof Press
1716 to 1722 W. Austin Avenue, Chicago

Machines carried in stock and demonstrated in Canada, Graphic Arts Machinery Ltd., 366 W. Adelaide St., Toronto
In England, Baker Sales Co., 23, Farringdon Ave., London, E. C. 4

New York City service station: Keenan, Pollard & Co., 177 William Street

THE SCOTT Six Roller Rotary OFFSET PRESS

With Suction Feeder
and
Automatic Pile Delivery



The Finest Quality of Work

is now done profitably by the offset process on Scott Presses as they produce a maximum amount of work with little waste.

This Is the Economical Way

of producing work either in black or in colors and the progressive establishments are installing Scott Offset Presses.

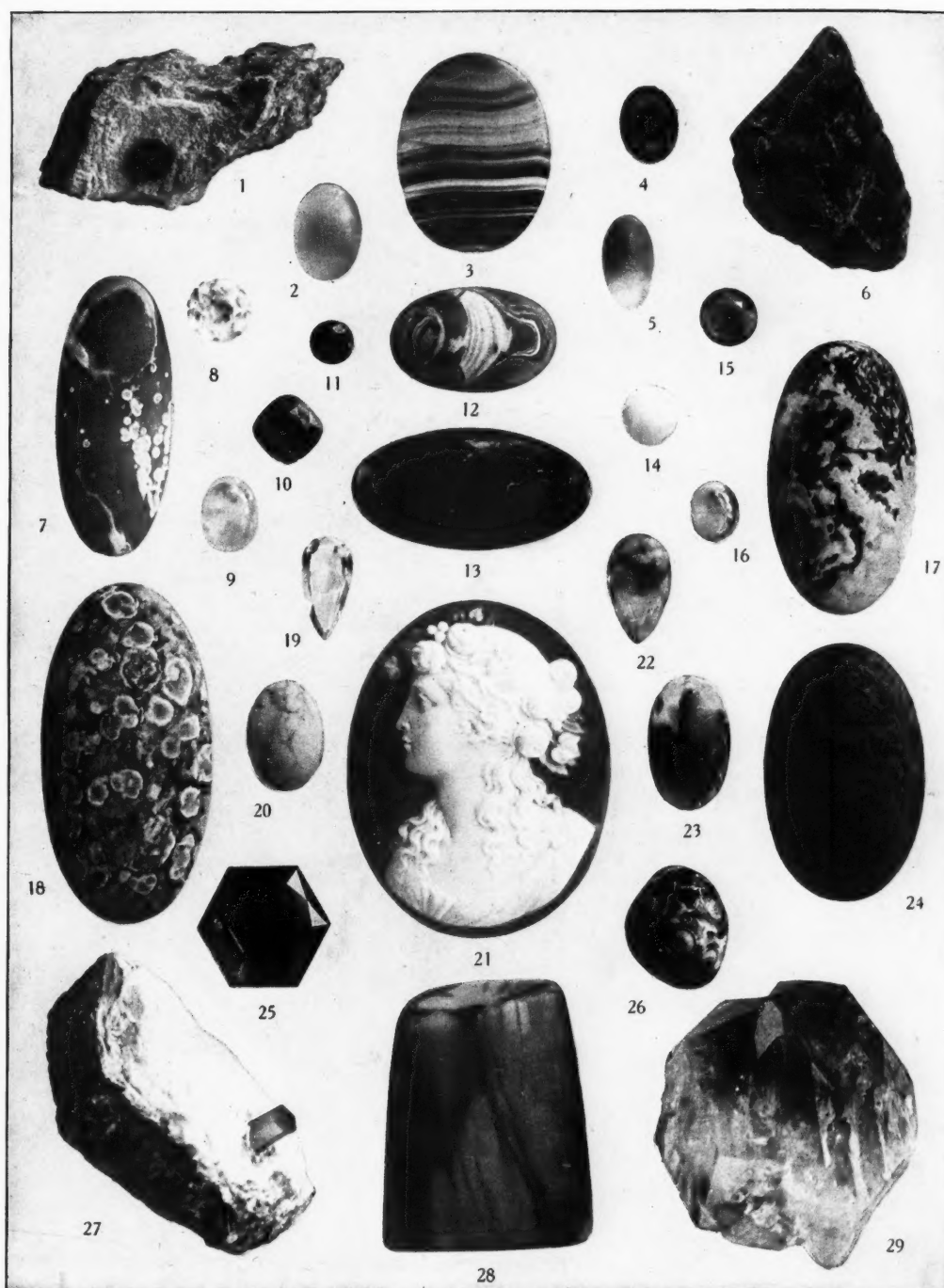
WE ALSO BUILD TWO COLOR AND WEB OFFSET PRESSES

WALTER SCOTT & COMPANY

Main Office and Factory: Plainfield, New Jersey, U. S. A.

NEW YORK OFFICE: Brokaw Building, 1457 Broadway at 42d Street
CABLE ADDRESS: Waltscoff, New York

CHICAGO OFFICE: 1441 Monadnock Block
Codes Used: A B C (5th Edition) and our own



From the "Boys and Girls Book Shelf," Issued by The University Society, New York

PRECIOUS AND SEMI-PRECIOUS STONES

- | | | | | | |
|--------------------|---------------|---------------|-----------------|----------------|-------------------------------|
| 1 Garnet in Matrix | 6 Opal Matrix | 11 Sapphire | 16 Mexican Opal | 21 Shell Cameo | 26 Thompsonite |
| 2 Beryl | 7 Variscite | 12 Creolite | 17 Rhodonite | 22 Topaz | 27 Emerald Crystalline Matrix |
| 3 Striped Agate | 8 Diamond | 13 Bloodstone | 18 Flowerstone | 23 Chrysocolla | 28 Jasperized Wood |
| 4 Garnet | 9 Moonstone | 14 Pearl | 19 Aquamarine | 24 Jade | 29 Amethyst Crystal |
| 5 Chalcedony | 10 Ruby | 15 Emerald | 20 Turquoise | 25 Amethyst | |



Printed with the BINGHAM DUPLEX ALL-WEATHER ROLLER

Valuable Discoveries

YEARS ago there lived a jeweler in whom such great faith was placed that one of his clients, who conducted a small restaurant, placed in his custody thirty thousand dollars worth of jewels to be sold and an investment made with the proceeds. He sold the jewels and died shortly after, but no trace was found of the thirty thousand dollars. Numerous investigations were made but without success. Finally, a young reporter stopped in the town, heard of the quaint restaurant and the lost thirty thousand. He decided it would make a good story, went to the inn, told the old innkeeper his mission and was invited in his living room in the rear. After listening to the story, he looked at the curious old furniture, and some old prints and lithographs that ornamented the walls. Then he stopped in amazement, called to the innkeeper, and pointing to six five thousand dollar gold U. S. Government bonds, asked why he had placed them there. "They do not look well," replied the innkeeper, "but my friend, the jeweler, gave them to me just before he died and I fastened them there to hide some breaks in the wallpaper." The reporter convinced him that they represented his thirty thousand dollars and the jeweler's name was cleared.

We do not vouch for the truth of the above story, but we do know that many valuable discoveries are made unexpectedly. For nearly a hundred years Rollers were cast to meet the varying climatic conditions, and it was an established fact that Rollers made to withstand any and all climatic conditions would have a glassy surface and be too hard for use as Form Rollers. After many years of experiment and saying "it could not be done," the Duplex Roller formula was discovered, which resulted in Rollers that were not affected by the atmosphere and made every minute of running time productive time in the pressroom.

The Duplex Roller is so firm that it is impervious to changes of weather; its surface has sufficient tack to clean out the forms thoroughly; and it is so durable that it will not melt from heat occasioned by friction and speed of the press.

Manufactured only at the five addresses below.

BINGHAM BROTHERS CO

(Founded 1849)

ROLLER MAKERS

NEW YORK - - - - 406 Pearl St.
BALTIMORE - - - - 131 Colvin St.

PHILADELPHIA - - - 521 Cherry St.
ROCHESTER - - - - 89 Mortimer St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland, O.

Here's where the Engraver's Story is told—



*on your press,
and on your pressman's reports*

THE engraver's proof tells you only a part of the story. The printed sheet comes nearer to the facts. But the PRESSMAN'S REPORT reveals the complete story, in all its indisputable detail. And the kind of story this report tells you is determined by the kind of engravings you use.

In one kind of story you are staggered by the excess cost added by the many stops for washup and by the extra time required for makeup, makeready, and register. You are at a loss to account for this, for the engraver's proof looks good and the plate appears to be good, too; yet the report gives incontestable evidence that something is wrong. And something is! The commonest causes of this expensive trouble are the shallow-etched plate and inaccurate blocking; the first yields a fair proof but CAN NOT SURVIVE A COMPLETE RUN, and the second plays hob with the pressman's time.

In the other kind of story, you are gratified by the unusually small amount of makeready, and by the record daily runs with very few stops. This is the story of deeply etched, accurately mounted plates—the story of Jahn & Ollier engravings, etched by the Acid Blast process, re-etched by artists, made to register and print perfectly and to stand up for long runs.

We always work with the printed result uppermost in mind. It is part of our regular service to make engravings that suit the paper and the press. Many of the best printers in the country buy or recommend Jahn & Ollier Acid Blast plates, because they know that they can absolutely depend on their printability, and buy them at regular market prices.



This handy illustrated booklet is a brief, yet "chuck-full" volume of photo-engraving information. The man who buys your engravings will find it an invaluable reference and suggestion book. It is free to executives. Please ask for your copy on your business stationery.

The superiority of Jahn & Ollier plates over the usual variety is clearly shown in micro-photographs. We will gladly send you these convincing photographs on request. Or better yet, let us make your next engravings and tell our time-and-money-saving story on your own press.

Our Advertising Service department, supported by two large art departments, a staff of commercial photographers, and the largest exclusive photo-engraving plant in the country, enjoys an enviable reputation for creating advertising ideas that are original, and advertising literature that is distinctive and successful. You can use this service more economically than if you had a similar department in your own shop.

JAHN & OLLIER ENGRAVING COMPANY

Printing Plates for Black and Colors ∴ Ideas ∴ Illustrations ∴ Photographs

N. B. We do no printing. But we will co-operate with any printer, and send a service man anywhere, anytime.

**552 West Adams Street
CHICAGO**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Modern Efficiency Plus

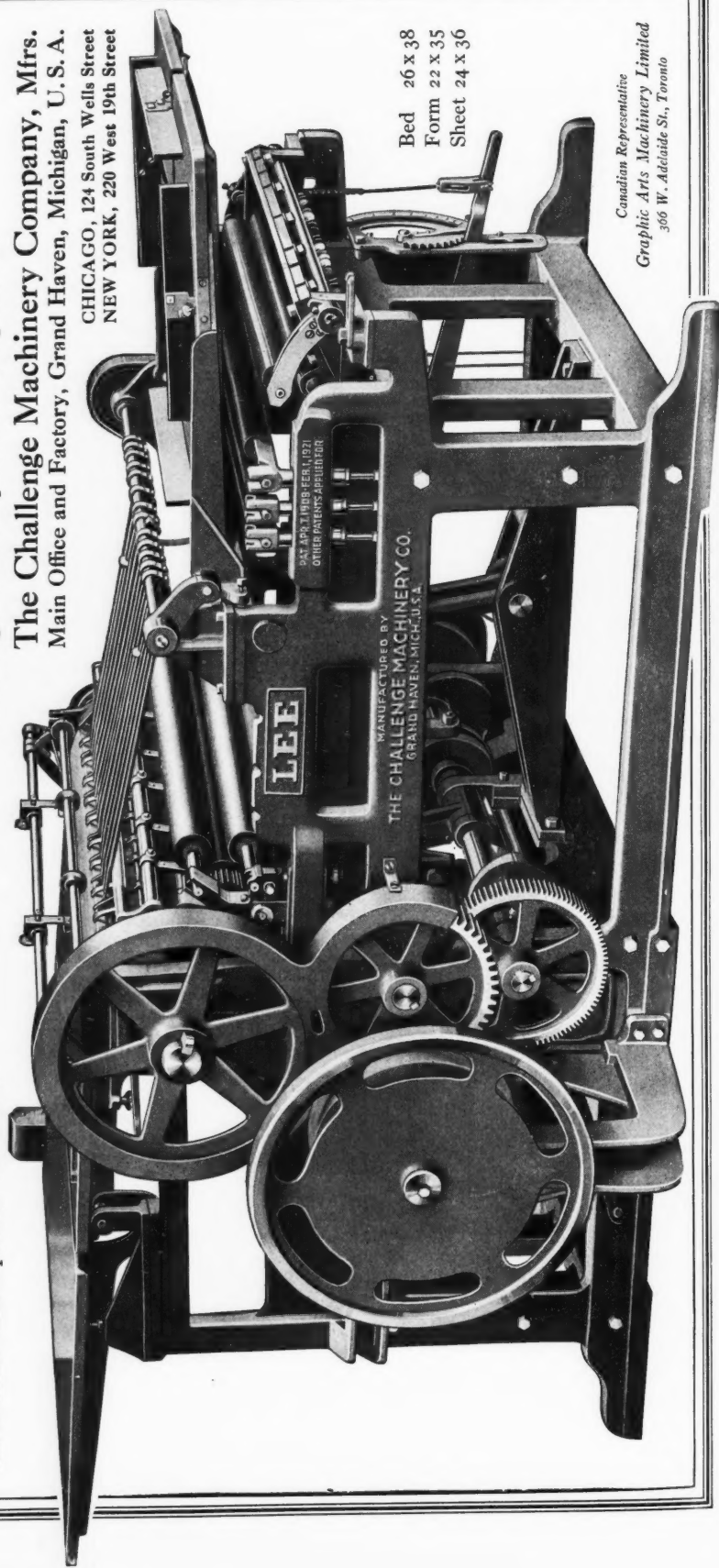
THE LEE PRESS runs with a smooth, quiet movement, free from jar and rumble, has fine distribution, registers perfectly at all speeds, and handles all grades of work from a small circular to fine color work. As a profit-producer it has proven its ability to deliver a superior product at a figure that is surprisingly low. This combined with its moderate first cost and small expense of maintenance makes the Lee Press the best possible pressroom investment that a printer can make.

Challenge Craftsmanship

CHALLENGE methods of construction have put the Lee Two-Revolution Press in the front rank of efficient and productive presses, but Challenge craftsmanship does not stop there. Every part is made up to the highest standard, and the press is the embodiment of character—in fabrication, productiveness and appearance. Its gratifying reception by printers generally is due to reasons which are well known—Challenge experience and unceasing effort to improve all their products.

The Challenge Machinery Company, Mfrs.
Main Office and Factory, Grand Haven, Michigan, U.S.A.

CHICAGO, 124 South Wells Street
NEW YORK, 220 West 19th Street

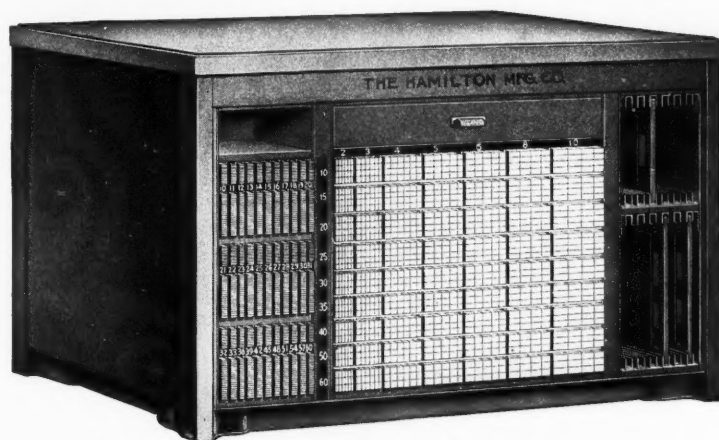


Bed 26 x 38
Form 22 x 35
Sheet 24 x 36

Canadian Representative
Graphic Arts Machinery Limited
366 W. Adelaide St., Toronto

Hamilton Imposing Tables

PERHAPS the most difficult section of our entire line of Composing Room Furniture to standardize, in a practical manner, were the Imposing Tables, but the seemingly impossible was accomplished and to such a degree that it is difficult to conceive of any printing plant with requirements along these lines that can not be satisfactorily provided for by one of the numerous combinations possible with our standard units.



No. 13985 (Steel) — No. 3985 (Wood)

The illustration hereon shows one side of our standard Imposing Table No. 13985, one of the most popular designs we have ever produced. Reverse side is arranged exclusively for storage with one unit each of Blank Cases, Letterboards, and Drawers with removable sort boxes. Deep drawer in top rail on each side for Quoins, Tools, etc. Built entirely of units and carried in stock ready for assembling.

DETAILS:

SIDE ILLUSTRATED SHOWS:

Reglet Unit containing a total of 1716 pieces of 6 and 12 pt. reglet, standard lengths 10 to 60 ems.
Furniture Unit containing a total of 1147 pieces of furniture in standard lengths 10 to 60 ems and 2 to 10 em widths; deep drawer at top.
Chase Rack Unit holds 6 each chases 8x12 and 10x15.

REVERSE SIDE CONTAINS:

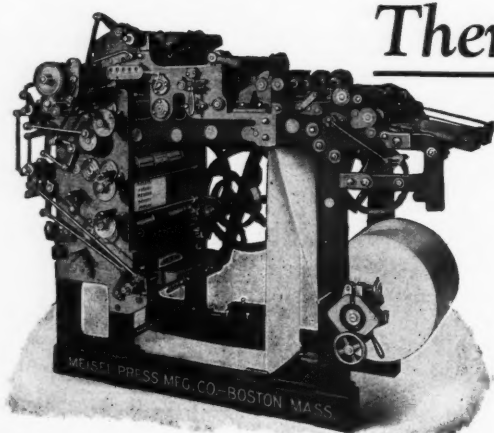
Drawer Unit with 15 blank cases ($\frac{2}{3}$ size); deep drawer at top.
Letterboard Unit with 11 letterboards ($\frac{2}{3}$ size); deep drawer at top.
Sort Drawer Unit with 8 drawers containing a total of 96 removable steel boxes, each box with capacity of $4\frac{1}{4}$ lbs.
Height to working surface, $38\frac{1}{4}$ in. Size Cast-Iron Top, 39×63 in.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by all Prominent Type Founders and Dealers Everywhere



There's a Meisel Press

for every production requirement in your plant. Meisel fast rotary presses, which simplify complicated work, will cut your cost of production on long runs.

These presses perform a number of operations at one time and afford great economies in printing establishments where they are operated.

We will build a press to meet your particular requirements. Our counsel will place you under absolutely no obligation.

MEISEL ROTARY PRESS

SERIES AD-R 1006

prints three colors, numbers fully automatic, perforated crosswise and lengthwise, slits, cuts and delivers flat. This press is used for printing Tickets, Transfers, Manifold Work, Wrappers, Labels, Coupons, Advertising Inserts, Coin Wrappers, etc.

MEISEL PRESS MANUFACTURING CO.

944 - 948 DORCHESTER AVENUE, BOSTON, MASS.

Inks That Are Making Good

"Success" Periodical Black

30c per lb.; 100 lb. lots — For machine finish and super papers

"Printer's" Cut Black

45c per lb.; 100 lb. lots — For super and coated papers

"Popular" Half-Tone Black

65c per lb.; 50 lb. lots

Attractive Prices for Larger Quantities

When we first introduced these popular priced inks we received many orders for small sample lots. Duplicate orders are now coming in for larger quantities

Send for Printed Specimens

Sinclair and Valentine Co.

11-21 St. Clair Place

BRANCHES IN PRINCIPAL CITIES

NEW YORK, N. Y.

READY MADE CUTS (RED AND GREEN) WITH BEN DAY COMBINATIONS
HOLIDAY CUTS IN TWO COLORS THAT CAN BE USED TO ADVANTAGE BY ALL ADVERTISERS AND PRINTERS. ALSO FURNISHED IN ONE COLOR.
Copyrighted 1923 Crystal Art Service, Inc.



No. 121



No. 124



No. 122



No. 123



No. 125



No. 126



No. 127



No. 128



No. 129



No. 130



No. 131

Price per set of Electrotypes (Two Plates—Red and Green)

| | | | |
|----------------|-----------------|----------------|----------------|
| 121.....\$5.00 | 124.....\$12.50 | 127.....\$5.00 | 130.....\$5.00 |
| 122..... 5.00 | 125..... 5.00 | 128..... 6.50 | 131..... 6.50 |
| 123..... 5.00 | 126..... 5.00 | 129..... 5.00 | |

Furnished in One Color at one-half the above price.

CRYSTAL ART SERVICE, Inc., 152 West 42nd Street, NEW YORK CITY

READY MADE CUTS (RED AND GREEN) WITH BEN DAY COMBINATIONS
HOLIDAY CUTS IN TWO COLORS THAT CAN BE USED TO ADVANTAGE BY ALL ADVERTISERS AND PRINTERS. ALSO
FURNISHED IN ONE COLOR.
Copyrighted 1923 Crystal Art Service, Inc.

We allow a Special Discount to Printers, Publishers and Advertising Agencies of 15 per cent from prices quoted when accompanied by Check or Money Order.



No. 147



No. 148



No. 149



No. 150



No. 151



No. 153



No. 152



No. 154



No. 155



No. 156



No. 157

Numbers 147 to 157, inclusive, Five Dollars per set of electrotypes (Two Plates—Red and Green): One Color, \$2.50.

You must see our proof sheets to appreciate what we have to offer this year. Cuts sparkling with Holiday Spirit—for Advertising—Decorative Purposes—Church Work—Cover Designs and Borders, from 3x6 to 9x12 in One and Two Colors.

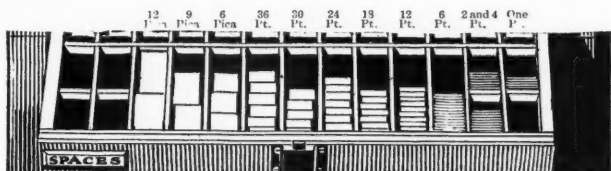
Send 12c in stamps for complete set of proof sheets. Estimates furnished for special designs.

CRYSTAL ART SERVICE, Inc., 152 West 42nd Street New York, N. Y.

Universal Spaces

One Set for All Sizes—6 to 60 Point

YOUR single-type setting is limited by the quantity of spaces and quads available. Each separate size requires its full outfit of spaces—and even full outfits run out. For 6 to 60 point in single types, twelve sets of spaces are required. But not with the Ludlow. One set serves for all—a small set at that which cannot run out. Think of the difference—in actual day-to-day operation.



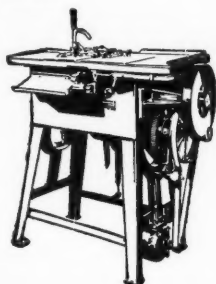
Space Case in Ludlow Matrix Cabinet

Unlimited spacing for all sizes of type-faces is obtained from one small case. It is always within arm's reach, so simple it can be used in the dark and always more than enough.

Quick to find, always there. For spacing once or a hundred times there is only one place to look. Never mind whether you are setting 6 point, 30 point or 60 point, the one set of spaces fits them all.

PROOF

"We find the Ludlow Typograph practically indispensable. The cost of composition by the Ludlow method is lower than with type set from the case, that is, we find we can produce composition faster in slugs by the Ludlow system than we can set type by hand, and in addition we save the time of distribution. We consider the machine several times as fast as hand work. Considering the ease of handling, etc., and that we do not tie up anything but metal, you will realize the saving is very great."
—PROMPT PRINTING & PUB. CO., CLEVELAND.



Complete System For All Job Composition

The hand compositor makes line-slugs for any purpose. He sets from cases of matrices instead of types. He composes a line of matrices, turns to the Typograph and casts his line. He has many popular faces to choose from, and a range in size from six point to sixty point.

Typefaces on slugs are all new for every job. They never run out, like type, because you cast them as you go.

The Ludlow system is now adapted for use in small job shops. It will do everything that single types will do, and do it better. Many fairly small job shop Ludlow users are finding that Ludlow equipment bought on our payment plan pays for itself and gives a net profit at the same time.

Hundreds of printers now depend on their Ludlow entirely, dispensing with movable types altogether.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

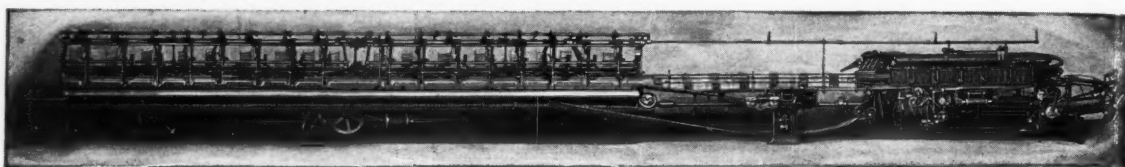
Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 POINT

JUENGST

Gatherer, Stitcher and Coverer

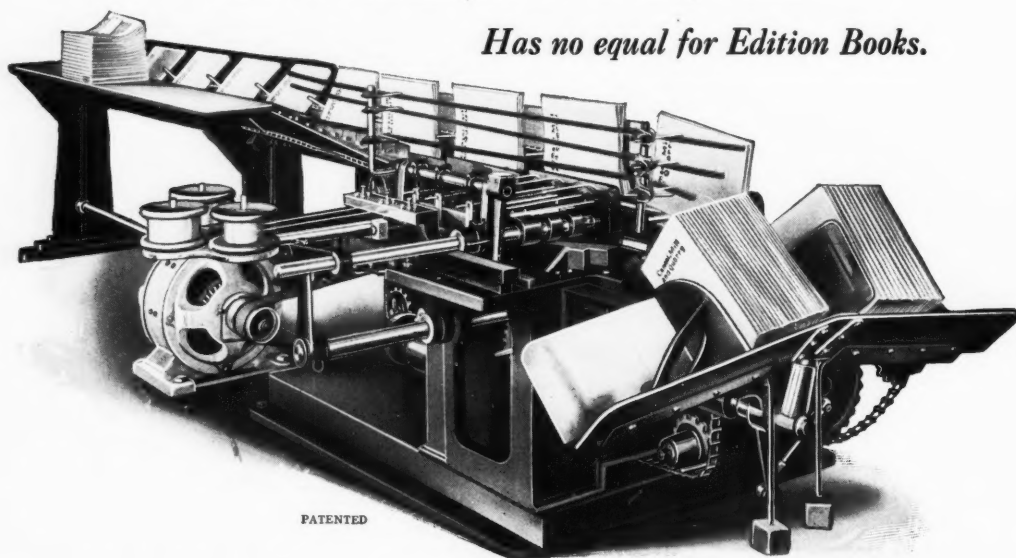
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



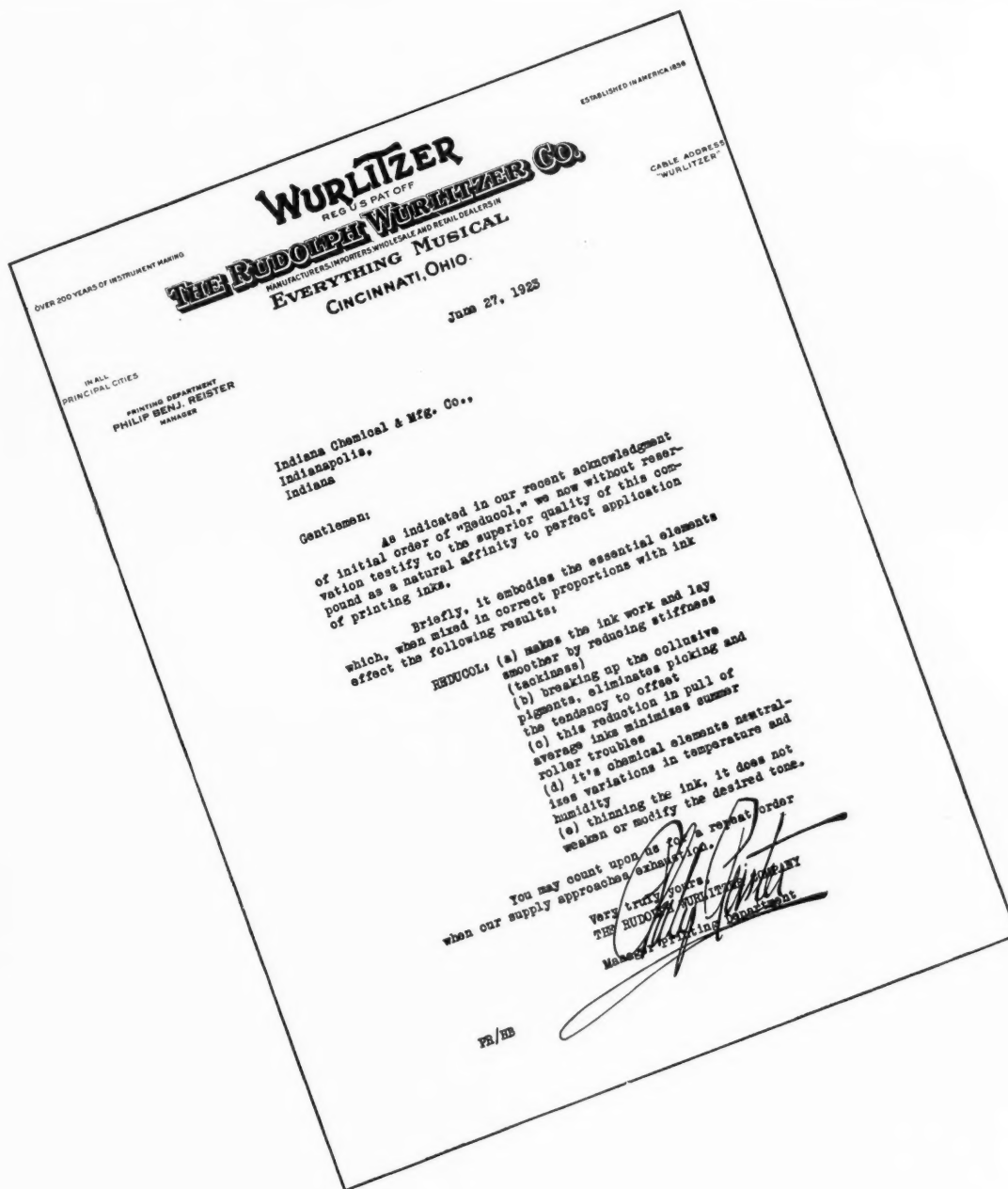
PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



Try Reducol At Our Risk

To show our faith in Reducol, we make this proposition to any responsible house; order a 5 or 10 pound can of Reducol and try it out. Find out for yourself just what it will do for you. If at the end of thirty days you are not completely satisfied with the results, we will cancel our charge.

Indiana Chemical & Mfg. Co.
Dept. I-9, 135 S. East Street, Indianapolis, Ind.

23-25 E. 26th Street, New York City: 608 S. Dearborn Street, Chicago

Pacific Coast Agents: Geo. Russell Reed Co.,
 San Francisco—Seattle—Portland—Los Angeles

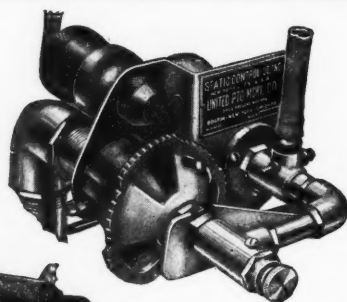
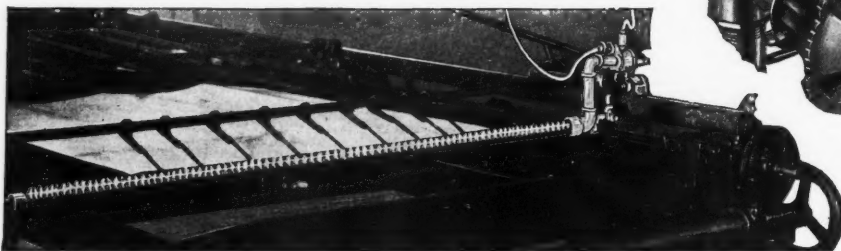
Canadian Agents: Sinclair & Valentine Co.,
 Toronto—Montreal—Winnipeg

British Agents: Borne & Co., Ltd., 35-37 Banner Street,
 London, E. C. 1

Reducol makes good wherever it goes—and it goes into every corner of the civilized world. Wherever high class printing is done, there you will usually find Reducol. This world-wide popularity of Reducol could only have been obtained through sheer merit. By adjusting the ink to meet any special conditions—by *softening* the ink instead of merely thinning it, and thus improving the distribution—by preserving the rollers and by cutting down offset and slipsheeting—Reducol makes possible better printing and lower costs.

Automatic Ink Dryer

The SAFE Gas Attachment



Automatic
Control Makes
it Safe

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. ¶ Causes ink to begin setting before delivery — sheets retain heat after they are dry. ¶ For cylinder or rotary presses—simple in construction and always in commission. ¶ An inexpensive attachment that pays for itself in a few months.

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged.

UNITED PRINTING MACHINERY COMPANY

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

It is Conservatively Estimated
that more than

\$1,000,000
a Year

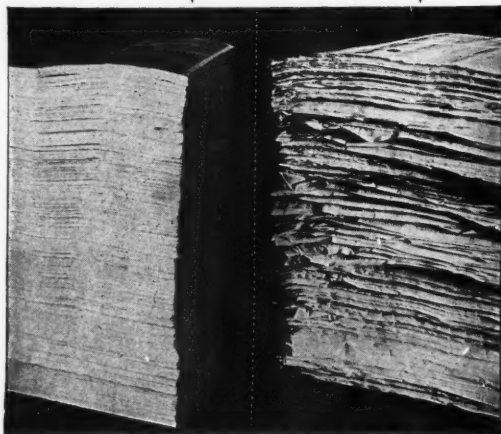
is Saved to the Printing Industry
by the Chapman Electric
Neutralizer.



Are You Getting Your
Share of This Large
Saving?

Chapman Electric Neutralizer

Makes Presses Deliver Light Paper
Like this ¶ instead of like this ¶



United Printing Machinery Company

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago

Reputation for efficiency, ability to accomplish the unusual as well as the ordinary, are as important in Printing Machinery as in individuals

An Automatic Press of Good Repute

The Kelly has a world-wide reputation for accomplishment, large production, low printing costs, ease of handling, conveniences for the operator, and for every approved phase of presswork.

The *Kelly* is a necessity in the modern printing office. It handles all forms within its printing capacity, taking "the run of the hook" whatever the character of the work, whether process printing, color forms, commercial work, small margined or large margined. You do not have to select forms for the *Kelly*.

The *Kelly* is not a special purpose press, it requires no peculiar handling; its simple mechanism is within the understanding of the average job or cylinder pressman; it is superlative in the large office and the small office and shows the same relative saving on short runs or long runs, high-class printing or the simplest forms.

The *Kelly* has universality; it is durable and simple, will not easily get out of order, and has the benefit of the experience gained through nine years of successful manufacturing. Over 3000 in use, of which fifty per cent are repeat orders.

WRITE TO OUR NEAREST SELLING HOUSE FOR CATALOGUE AND QUOTATIONS

American Type Founders Company

MANUFACTURER OF THE KELLY PRESS

BRASS RULE FRAME CORNERS



THE clarion sounds and the criers shout their news, announcing that William C. Euler joins our staff. For years he has been identified with the Graphic Arts and now will serve that branch of the Printing Fraternity who require and demand precision and exactness in printing plates.

They further announce that we are now located in our new enlarged quarters, with increased facilities for service to discriminating plate users.

Lead Mould Electrotpe Foundry, Inc.
216-222 West 18th Street, New York



Plate Makers to the Graphic Arts

"Fold it on a Cleveland Folder"

The Man Who Always Makes the Grade on Your Rush Jobs



He operates the Cleveland Folding Machine. He can take care of the heaviest folding jobs with ease and rapidity.

He can save you hours on rush jobs and enable you to give your customers real service.

He can fold anything from an envelope stuffer to a 32-page book form, or a big broadside.

He can handle in one operation such unusual work as 12, 20 and 28-page booklets. He can fold them singly or in gang formation.

He can make any kind of fold that any other folding machine can make.

He can accommodate on his Cleveland Folder any sheet size from 4x7 to 26x58 inches and fold them at an operating cost which no other folding machine can beat.

He can make 210 different folds with his machine. That is 156 more than all the other folders combined can produce.

He can save you time and money, save space in your plant, bring into your organization added capacity and greater efficiency than you have yet thought possible.

"Yes, Sir!

It makes

210

Different

Folds"

Send for Our Catalogue

Let us send you our catalogue and descriptive literature. As a printer you are interested in better printing plant equipment. The Cleveland Folding Machine is better equipment—in every sense of the word.

If you write and tell us about any folding problems you may have, we will gladly advise you on them.

In any event, get a copy of our catalogue. Write for it now.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

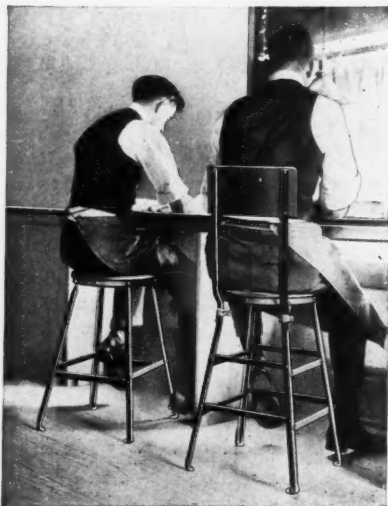
PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City;
Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

OT-STEEL

ANGLE STEEL STOOL CO.
TRADE MARK REGISTERED U.S. PATENT OFFICE.

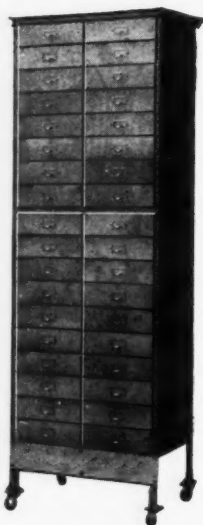


No. 1 without Back

No. 11-DS with Steel Back



No. 18-20
Newspaper Bundle Wrapping
Table



No. 36 Electro Cabinet

A COMPLETE LINE OF STEEL CHAIRS FOR LINOTYPE AND MONOTYPE OPERATORS; STOOLS OF VARIOUS STYLES AND HEIGHTS FOR TYPE-SETTERS; STEEL FILING AND ELECTRO CABINETS; ASSEMBLY TRUCKS; ALL STEEL COMBINATION GALLEY RACK AND TABLE; AND MANY OTHER PRODUCTS OF ECONOMY AND DURABILITY, ARE ALL SHOWN WITH PRICES IN OUR

NEW

PRINTERS' SPECIAL CATALOGUE

WHICH IS YOURS FOR THE ASKING

Angle Steel Stool Co.
Plainwell, Michigan



Why "Pig" Metal?

MONOMELT

SLUG FEEDER

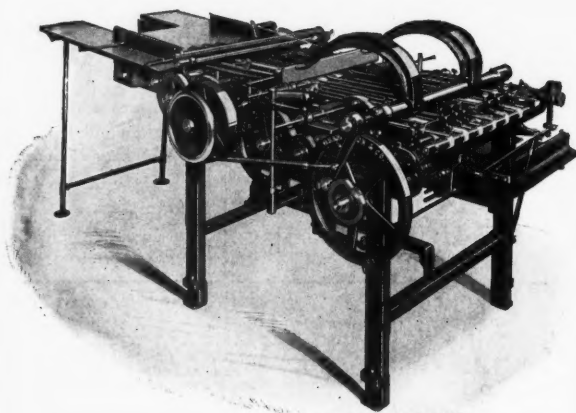
Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company

1604 8th Street, S. E., Minneapolis

There is nothing complicated about operating

ANDERSON HIGH SPEED CATALOG and CIRCULAR FOLDING MACHINES



Simple adjustments—all within easy reach of the operator—change the machine to fold anything from a small envelope stuffer to a catalog sheet 25 x 38 inches.

The Anderson gives the same high speed production on all sheet sizes, and once set, it can be depended upon for accurate folding, without the constant attention of the operator.

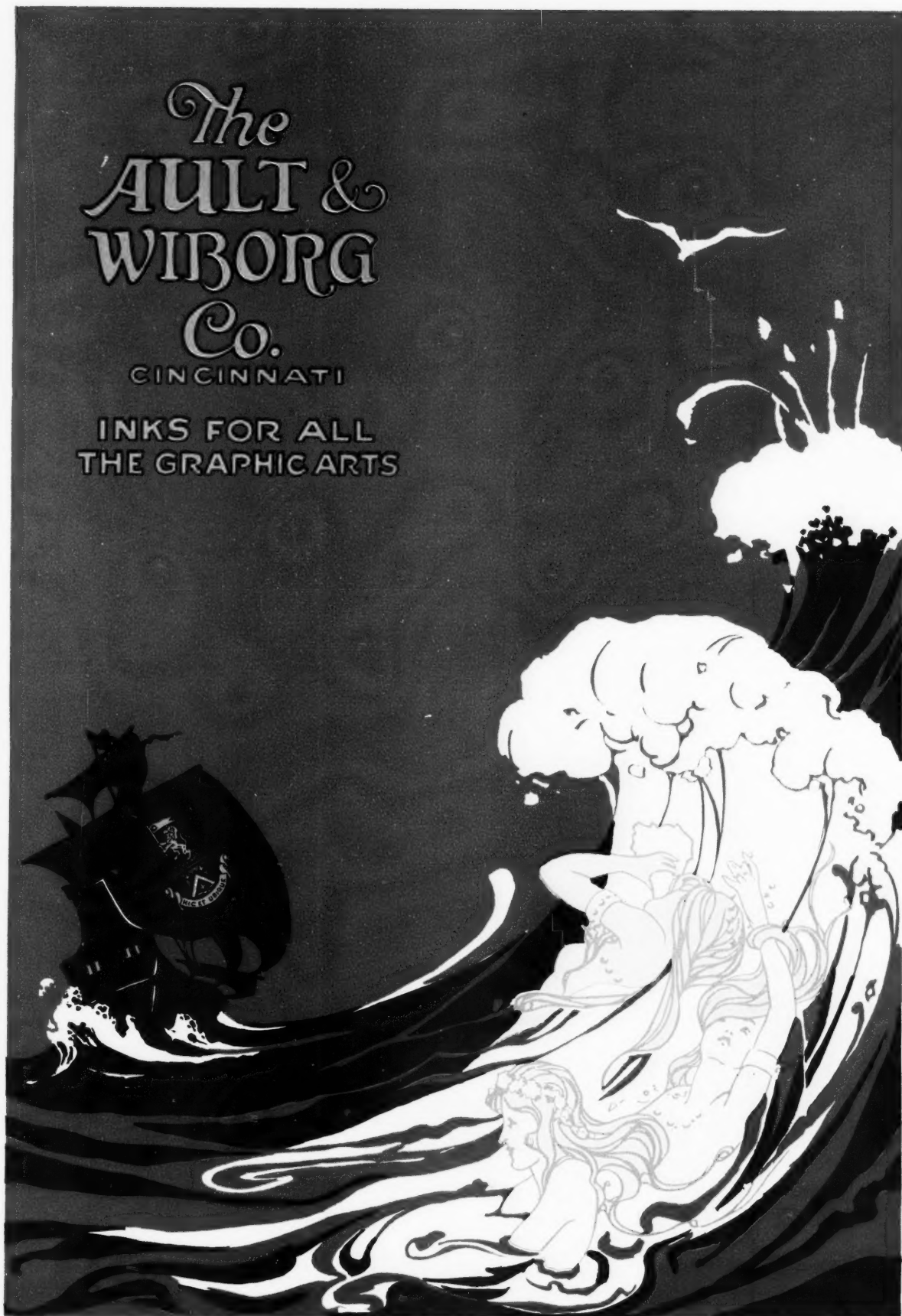
C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS

The
**AULT &
WIBORG**
Co.
CINCINNATI

INKS FOR ALL
THE GRAPHIC ARTS



Process Insert Green 1518-35

Process Insert Orange 1518-36

Process Insert Blue 1518-37

U.S.A. COLORS

The Ault & Wiborg Co.



ONE result of the World War is the FACT of strictly *American-made Colors* whose superiority for Ink Making is acknowledged in World Competition.

Manufacturing difficulties attendant upon war times are now happily past, and we have again reached a uniform standard of excellence unapproached by any manufacturers of Inks in this country.

*We are headquarters for Quality in
Letterpress, Lithographic, Offset, Intaglio
and Steel Die*

INKS



The AULT & WIBORG CO.

"Here and Everywhere"

NEW YORK
BOSTON
PHILADELPHIA
BALTIMORE
CHICAGO

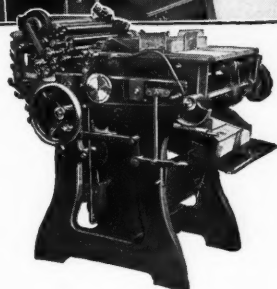
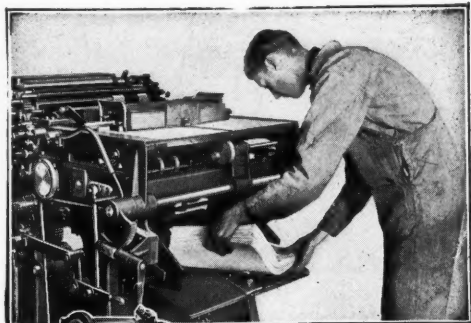
ST. LOUIS
CLEVELAND
BUFFALO
DETROIT
MILWAUKEE

MINNEAPOLIS
ATLANTA
FORT WORTH
SAN FRANCISCO
LOS ANGELES

TORONTO, CAN.
MONTREAL, CAN.
WINNIPEG, CAN.
BUENOS AIRES, ARG.
ROSARIO, ARG.

CORDOBA, ARG.
RIO DE JANEIRO, BRAZIL
MONTEVIDEO, URUGUAY
SHANGHAI, CHINA
CANTON, CHINA

HANKOW, CHINA
TIENTSIN, CHINA
HONGKONG
LONDON E. C., ENG.



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½" x 19"

Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road



Go to Goes for The Goes Bank Statement and Announcement Folders

An especially attractive series of folder designs arranged particularly for the publication of condensed Bank Statements. Also appropriate and desirable for announcements of all descriptions, as well as price lists, inserts, menus, programs, small booklet covers and an infinite variety of other purposes.

The Goes Greeting Cards

embrace a group of artistically lithographed, delicate water color subjects which typify the Holiday spirit.

The Goes Printers' Helps

also include both Lithographed and Steel Engraved Blanks for

Stock Certificates
Bonds

Guarantee Certificates
Interim Certificates

also

The Goes Art Advertising

Blotters

Mailing Cards

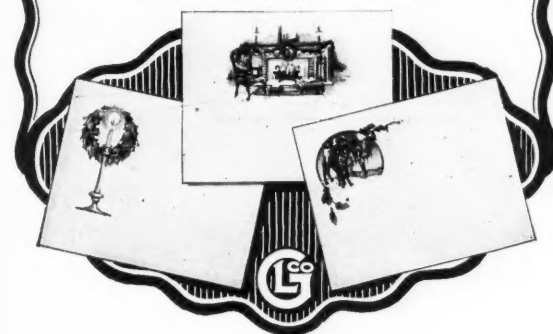
Calendars

Calendar Cards

Samples or descriptive matter and full information including prices will gladly be forwarded upon receipt of written request.

Goes Lithographing Company

45 West 61st Street, Chicago



Chandler & Price New Series Presses

MADE IN FOUR SIZES:
8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

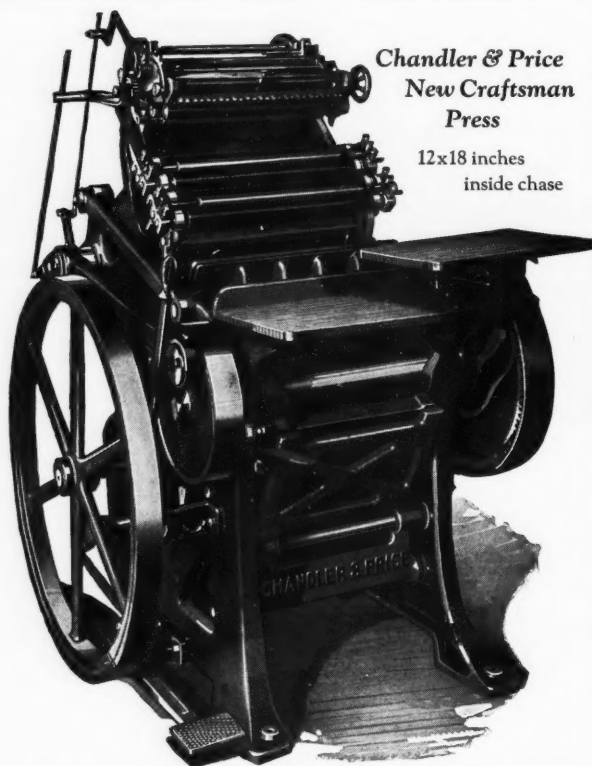
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

**American Type Founders
Company**



Chandler & Price
New Craftsman
Press

12x18 inches
inside chase

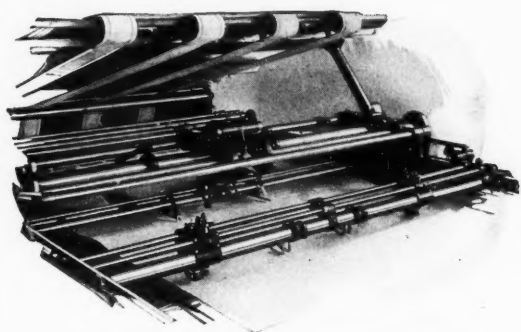
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-72 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

The G. R. S. Continuous Press Feeder



G. R. S. CONTINUOUS PRESS FEEDER

Straight line feeding feature for any size of cylinder press

The *only* cylinder press feeder with a positive reciprocating gripper carriage placing sheets at press drop-guides. No friction—No drive-up wheels—No slow-downs—No tapes—Just a simple, absolutely positive sheet feed delivery.

Many other exclusive advantages.
Write for details—then investigate!

Installations in such plants as

Doubleday, Page & Co.,
Garden City, N. Y.

Langer Printing Co.,
Hollis, N. Y.

Robert Stillson Co.,
New York, N. Y.

W. B. Conkey Co.,
Hammond, Ind.

Rogers & Co.,
New York, N. Y.

Ginn & Company,
Cambridge, Mass.

I. H. Blanchard Co., New York, N. Y.



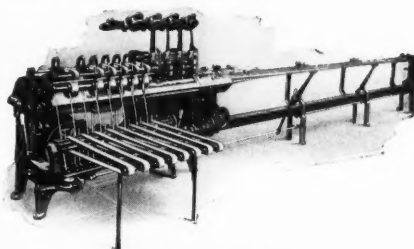
Good Reliable Service

- 1 Folders
 - 2 Folder Feeders
 - 3 Press Feeders
 - 4 Wire Stitcher Feeders
 - 5 Cutters
 - 6 Roll Feed Job Presses
 - 7 Gathering Machines
 - 8 Covering Machines
 - 9 Round Hole Cutters
 - 10 Pneumatic Appliances
 - 11 Bundling Presses
 - 12 Slip-Sheet Separators
 - 13 Sheet Varnishers
 - 14 Tipping Machines
 - 15 Ruling Machines
 - 16 Ruling Machine Feeders
 - 17 Register Line-up Tables
 - 18 Press Slitters
- Etc.

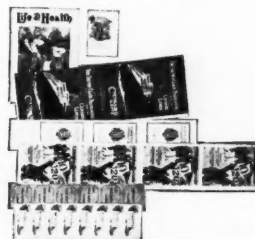
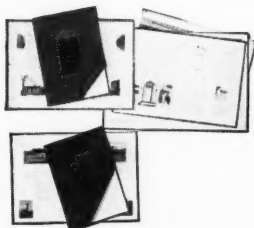
Christensen Wire Stitcher Feeder

for all classes of saddle wiring

High Speed—Simple Adjustments—Increased Production, insuring lowest production costs—immaterial whether long or short runs, single books, signatures or gang strips.



Handles all classes of saddle stitching



Only machine on which extended COVERS can be automatically gathered and stitched. No other machine of this type can handle the classes and range of work—the Christensen will cut the hour cost on all saddle wiring and inserting.

GEORGE R. SWART & CO., Inc.

*Cost Reducing
Printers' and Bookbinders' Machinery*

NEW YORK
Printing Crafts Building
461 Eighth Avenue

SAN FRANCISCO
Western Agents
Printers' Machinery Supply Co.

CHICAGO
Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City)

GEORGE R. SWART & CO., Inc.
New York or Chicago

Send, without obligation, data on the equipments corresponding to the numbers we have checked:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in

Firm

By

"Better Bound Books"

*Can only result when consistently bound
with reinforcements in the vital parts.*

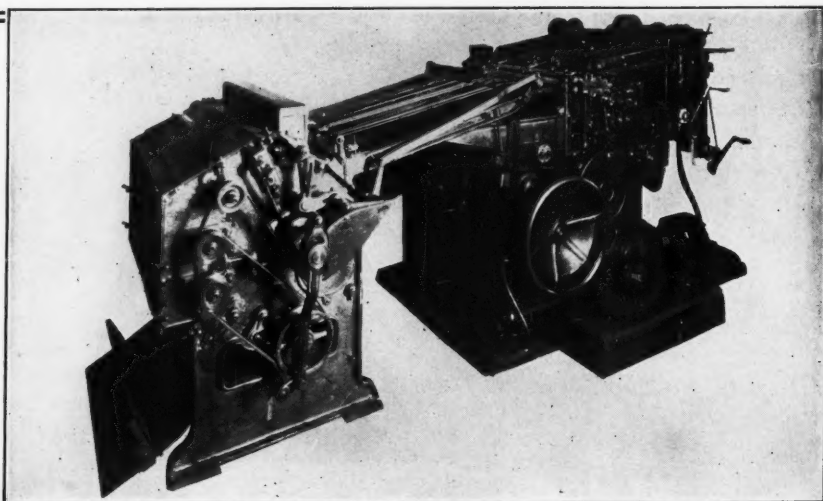
The binding of tablets, composition books, quarter bounds, covers, end sheets and index sheets, as well as the application of full cloth, skytogen, fabrikoid, or other covering material to Bank Pass Books is easily, quickly, perfectly performed on the BRACKETT STRIPPING MACHINE.

The Brackett Stripping Machine Co.

TOPEKA, KANSAS

AGENCIES: LONDON, CAPE TOWN, SYDNEY, TOKIO

Bronzing Equipment for Kelly Press



Many printers who are operating Kelly Presses are not conversant with the fact that Special Bronzing Machines are built by us to couple up direct with press, by which an extra feeder is eliminated, and the bronzer will handle work practically at the maximum speed of the press.

This Bronzing Machine will do a high class of bronzing—equal to that done on any machine—and it has been installed in a number of high grade establishments.

In addition, we fit these machines with a Vacuum System by which the flying of bronze is practically eliminated.

Prices and full particulars given upon request.

**Special Bronzing
Machines also
built for other
makes of Auto-
matic High-
Speed Presses.**

THE FUCHS & LANG MFG. COMPANY

120 W. Illinois St., Chicago, Ill.

119 W. 40TH ST., NEW YORK CITY

142 N. 4th St., Philadelphia, Pa.

Print Every Job On a Profitable Basis



PROFITS depend largely upon production cost. If it costs our competitor less money than it costs you to produce work, he can quote more favorably, get all the orders he wants, and still make good profits.

If he turns out work on Chandler & Price Presses, he produces it at the lowest possible cost.

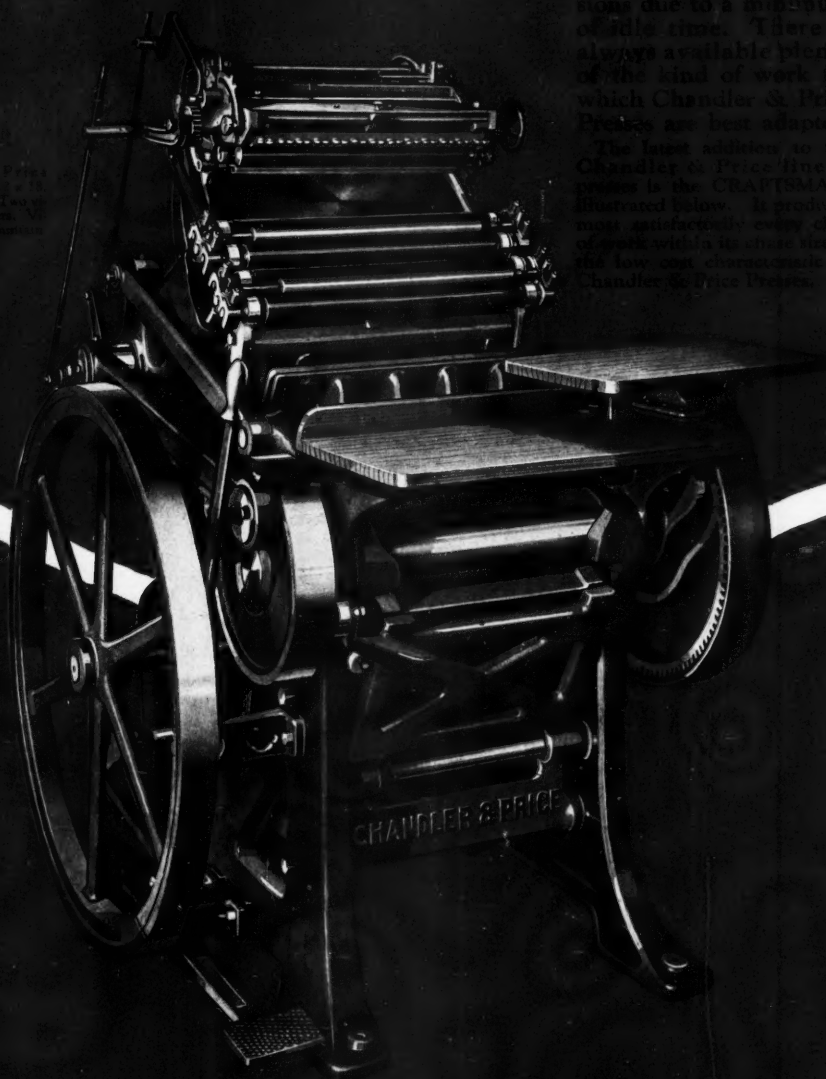
Consider these two reasons—

1. Low overhead due to a small purchase price and to an almost negligible upkeep cost. 2. Low cost per thousand impressions due to a minimum of idle time. There is

always available plenty of the kind of work for which Chandler & Price Presses are best adapted.

The latest addition to the Chandler & Price line of presses is the CRAFTSMAN, illustrated below. It produces most satisfactorily every class of work within its class due to the low cost characteristic of Chandler & Price Presses.

Chandler & Price
CRAFTSMAN 17 x 15
Four color rollers. Two up
feeding tilting table. No
feeding roller required.



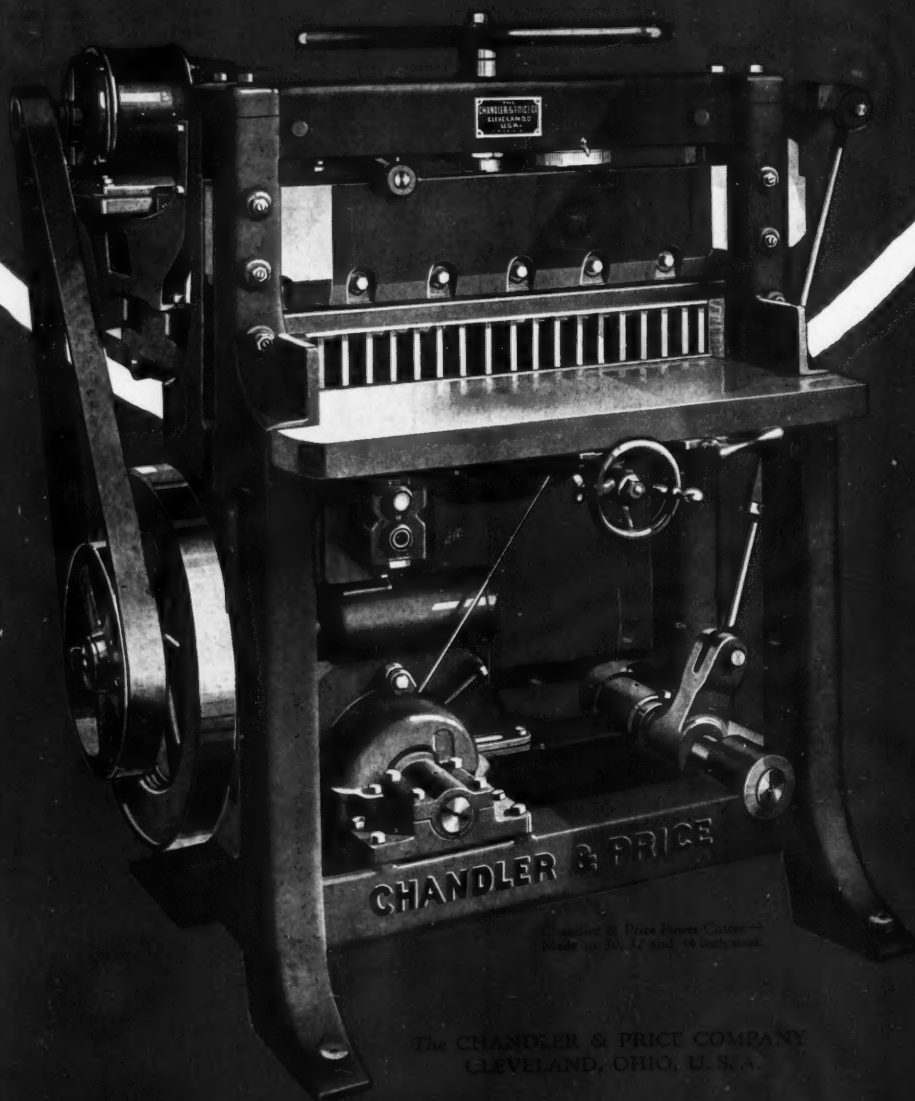
Chandler & Price

Cut Every Job as Profitably as You Print It



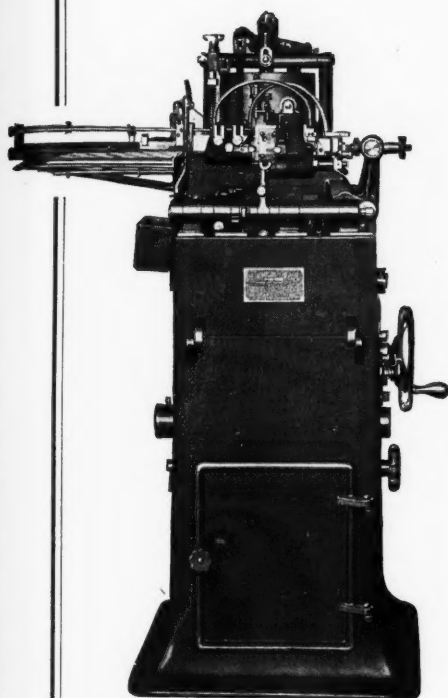
HE printer with the established trade is the one whose work is consistently good. Such work is cut with an accuracy that adds to the whole effect. There are no unevenly cut borders due to knife or frame wobble. Every sheet delivered is a "sample" sheet.

Chandler & Price Cutters are profitable to own because they help to keep petty dissatisfaction from creeping in—dissatisfaction often caused by poor cutting. They work fast and steady right through the rush times. That, too, means "money." Ask your jobber to show a Chandler & Price to you before you buy.



The CHANDLER & PRICE COMPANY
CLEVELAND, OHIO, U. S. A.

Chandler & Price



THE THOMPSON TYPE, LEAD *and* RULE CASTER

Is a simple, complete and compact machine for casting finished type, spaces and quads in all sizes from 5 to 48 point inclusive, and of all faces within the range of Linotype, Intertype and its own matrices.

Leads, Slugs and Rule from 2 to 12 point inclusive.

Embodies features not found in any other machine, while having at the same time the essential merits of simplicity and strength.

Produces type in all languages as perfect, durable and well finished as that supplied by any type foundry.

THOMPSON TYPE MACHINE CO.

223 W. ERIE ST., CHICAGO

Our Composing Room Equipment

is continually gaining favor, because, economy and strength are combined in beautiful designs.



No. 14020 Imposing Table
(One of our many designs)

THE CARROM COMPANY

LUDINGTON, MICHIGAN

Established 1889

Manufacturers of a Complete Line of Highest Grade Composing Room Equipment



REGISTERED PATENT
DESIGNER OF THE
CARMICHAEL RELIEF BLANKET
HARRISBURG, PENNSYLVANIA

J. HORACE McFARLAND COMPANY
Blanket Patent Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard cacking had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RBA/MS

Robert M. Farland

THE CARMICHAEL RELIEF BLANKET COMPANY HAS THE HONOR OF BEING THE FIRST TO INVENT AND PATENT THE CARMICHAEL RELIEF BLANKET. IT IS THE ONLY RELIEF BLANKET IN THE WORLD. IT IS THE ONLY RELIEF BLANKET THAT IS USED IN THE COUNTRY. IT IS THE ONLY RELIEF BLANKET THAT IS USED IN THE WORLD. IT IS THE ONLY RELIEF BLANKET THAT IS USED IN THE COUNTRY. IT IS THE ONLY RELIEF BLANKET THAT IS USED IN THE WORLD.

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

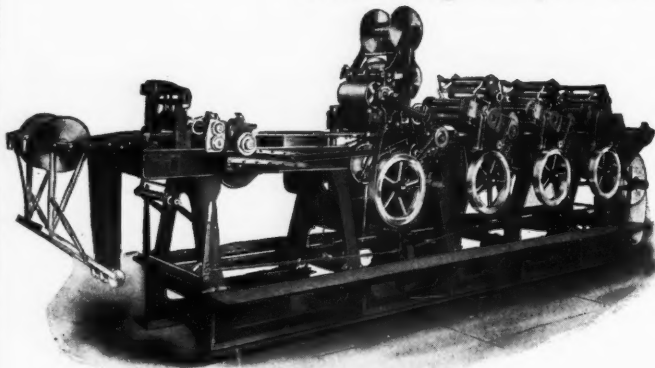
Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.



FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions per Hour
Once through the press completes the job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era is a roll feed, flat bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired.

Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

The New Era Manufacturing Company
Straight and Cedar Streets, Paterson, N. J.

ALL OPERATED FROM THE SAME KEYBOARD

Three Main Magazines and a 34-Channel Auxiliary

THE SINGLE KEYBOARD MODEL 14

TRADE **LINOTYPE** MARK

One Keyboard

All three main magazines and the auxiliary are controlled by one power-driven keyboard. The operator does not have to move his hands from this single keyboard to get any character that runs in the machine. A touch on a control-knob instantly switches the keyboard action from 34 channels of the main magazine to auxiliary. At the same time the other 56 keys remain in operative connection with main magazines.

Power Driven

Composition from the auxiliary is as rapid as from the main magazines, since it is operated from the same power-driven keyboard and from the same keys and the same position to which every operator is accustomed.

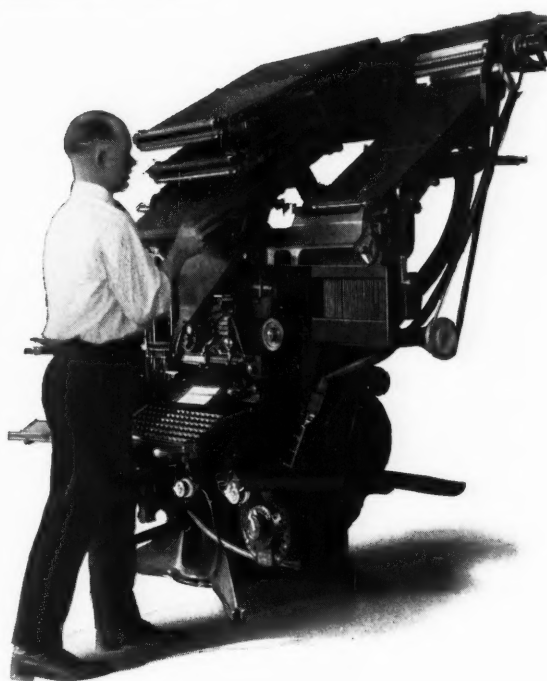
Wide Range

The extra wide 34-channel auxiliary magazine extends the range of the Model 14 from 5 point to full 24 point and larger medium condensed faces, thus making it the ideal Text-and-Display machine for the job office or newspaper. Straight matter in any two-letter face or display within the range of the machine may be composed from the auxiliary magazine with exactly the same speed and facility as from the main magazines. These auxiliary magazines will be supplied split or full length as desired.

All Magazines Changeable without Disturbing Auxiliary

The supporting framework of the auxiliary magazine is a fixed part of the machine. There is no swinging or other motion. A touch on a control-knob switches the keyboard action to the auxiliary.

It is always out of the way. Operative position-shifts of main magazines are made instantly at will without touching the auxiliary. The same is true of magazine changes. Magazines are taken off and put on in 15 seconds.



*All magazine handling from front of machine
—Split magazines in any or all three positions,
as desired. Auxiliary magazine changes equally
quick. Continuous composition from main
magazine and auxiliary, all from the same
keyboard.*

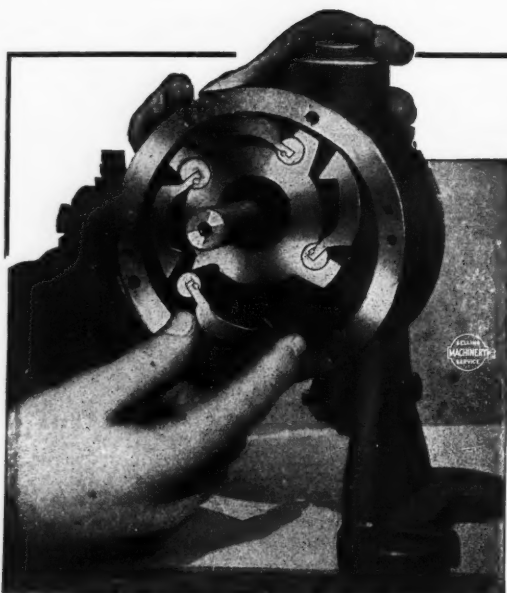


MERGENTHALER LINOTYPE CO.

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO



*Some users of these celebrated air pumps
in the printing and allied industries*

| | |
|------------------------|-------------------------|
| MIEHLE FEEDER, CROSS | DEXTER FEEDER |
| MCCAIN BROS. MFG. CO. | HARRIS FEEDER |
| WOODBURY & CO. | LIBERTY FOLDER |
| BERRY MACHINE CO. | HICKOK RULER |
| HALL FEEDER | STOKES & SMITH |
| KELLY FEEDER | MILLER FEEDER |
| FUCHS & LANG MFG. CO. | COTTRELL FEEDER |
| WORLD MATCH CORP. | DUVAL FEEDER |
| SHERIDAN | SPRINGFIELD WRAPPER |
| FROHN FEEDER | EDGOR ENGRAVING PROCESS |
| PHOTOGRAVURE PROCESSES | |

More Profits!

With Lower Prices

means more and better business for the printer

The AUTOMATIC FEEDER turns out more and better work than the slow, cumbersome, man-fed machine of yesteryear. Progress has definitely displaced the manual feeder, more work is done by the Automatic feeder—better and cheaper and still more profit for the printer. *Get one!*

Leiman Bros. AIR PUMPS operate most of the first-class feeders today — examine carefully to see that you get one with your new feeder

LEIMAN BROS. Air Pumps **NOISE-LESS**

"Take up their own wear"

for agitating electrotypes and other solutions, heating typesetting machine moulds, feeding printing presses, addressing, gathering, assembling, ruling, folding and other machines, blowing dirt and dust from intricate machine parts.

A high, steady vacuum or a steady, positive pressure of air.

Tell us what you want to do

Leiman Bros., New York

**60-BDA Lispenard St.
near Broadway and Canal Street**

Thirty-five years making GOOD Machinery



Galley with matter is laid on bed. A touch of foot treadle inks the form and "pulls" the proof. No "backward" or unnecessary movements. No waste of time or delays. Any one can operate it.

Speed—30 Proofs a Minute

That is the practical working speed. Actual capacity of press is forty a minute.

And for good, clean galley proofs of type composition no other press on the market can approximate the economy of the

WESEL Electric Proof Press

In newspaper offices it is a universal standard and has been for years. For the trade composition plant it is the ideal unit. One Electric Proof Press will do the work of two ordinary presses and deliver proofs you will be proud to send customers at a fraction of present costs.

Modernize your Proof Press equipment. It's the little losses that eat up the big profits.

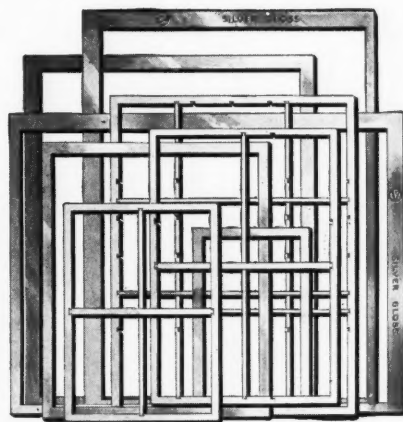
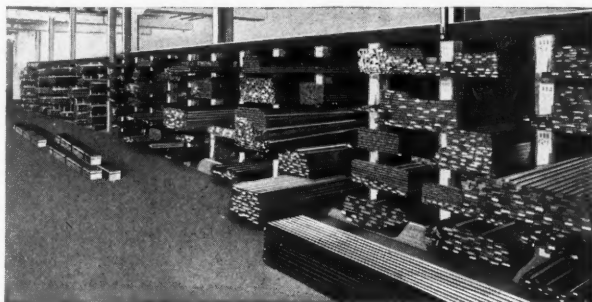
F. WESEL MANUFACTURING CO.

**72-80 Cranberry Street, Brooklyn, N. Y.
Chicago Branch, 431 S. Dearborn Street**

A Superior Steel Chase for Every Printing Purpose

Ready for quick production of Chases of all kinds

we carry large stocks of open-hearth cold-drawn Silver Gloss steel bars of various widths and thicknesses. This Silver Gloss steel is a special alloy of high quality made by the open-hearth process. Each and every bar is drawn accurately to size under a tension of 70,000 pounds per square inch, which insures that any inherent weaknesses in the steel will be developed and discarded in the mill operation of drawing. Silver Gloss steel is proved superior—and we guarantee every chase against breakage and irregularities



Big ones and Little
of Wide material and Narrow
With Bars and Without

CHASES when you want them and as you want them

A wide range of stock sizes and styles for all standard makes of cylinder and job presses—and extensive facilities for prompt production of Special Chases of all kinds to any specifications:

Cylinder Press Book, Magazine, Job and Poster Chases
[with and without Bars]

Wilson Automatically-Registering Book Chases
Blank Book Heading Chases

Kelly Press Chases—and for other Automatics
Newspaper Quadruple, Quarto and Folio Chases

Stereo Chases for Daily Newspapers
[with and without Autoplate Lines]

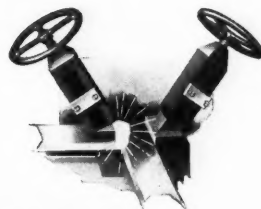
Electro-Stereo Chases—Magazine Electro-Stereo Chases

Cox Duplex Flatbed Press Chases

Cutter and Creaser Press Chases—C. & P. Box Press Chases

Eight Styles of Job Press Chases

[Regular—Regular with Bar—Bias—Bearer—Skeleton—Samson—Spider
Square Stock with Milled Recesses]



A CHASE is only as strong as its CORNERS

No corner can be stronger than the solid
one-piece electrically-welded kind
Through electric welding the four bars become
one solid, perfect piece of steel—

*practically everlasting
and everlastingly practical*

Guaranteed FOREVER

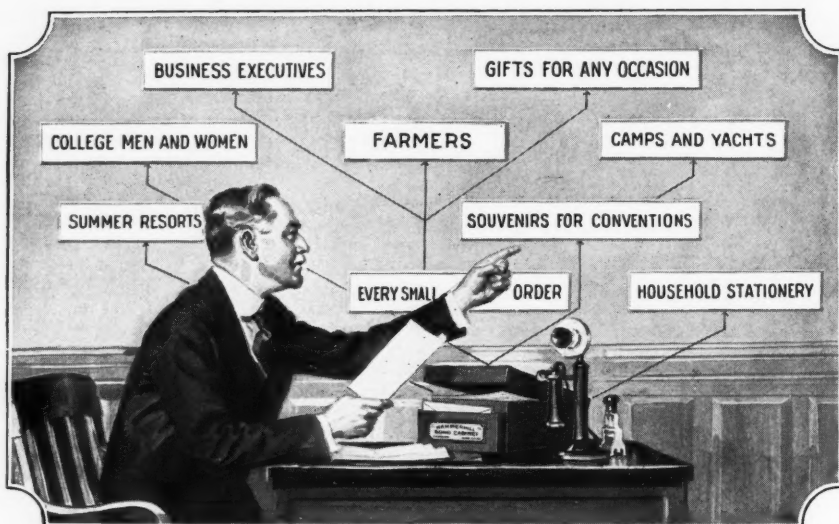
If you want to match Electric-Welded Silver Gloss Steel Chases already in use, send only the serial number which is stamped on each Chase with our trademark—thus: ©170690—and we can make an exact duplicate from records on file at the factory. In other cases, if you are at all in doubt, it will be best to write for Specification Forms with diagrams which may be filled in to indicate the style and exact measurements of such Chases as you may require

Barnhart Brothers & Spindler

Makers of SUPERIOR PRODUCTS since 1868

Chicago Washington, D.C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Set in Artercraft Faces
12 Point Art Design Rule 5555 with Typecast Corners 1202



The sales force of package goods

Hammermill Bond Cabinets offer a field of printing business that is both profitable and easy to handle.

This is an age of package goods. Food and clothing, reading matter and radio parts, pills and collar buttons, all are bought freely and sold profitably in small packages. Hammermill Bond Cabinets bring the same sales force to bear for printers.

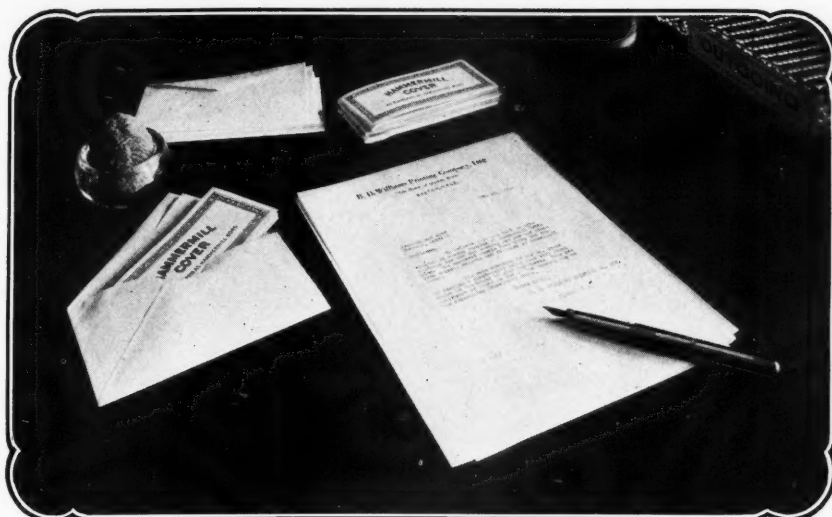
Use the Cabinet for a specialty, or to fill out the hollows of seasonal demand upon your presses. Just a little bit of sales energy will make it profitable. *Write for Cabinet Selling Helps.*

Hammermill Paper Company
Erie, Pennsylvania

**HAMMERMILL
BOND
CABINETS**

See our Exhibit at the Annual Convention
INTERNATIONAL DIRECT MAIL ADVERTISING ASSOCIATION
St. Louis, October 24-25-26, 1923

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Sample Books for *your* imprint

Your customer need not "go it blind" when ordering a cover stock job. You can supply him with a handy little Hammermill Cover Sample Book to which he will be glad to refer when ordering.

These sample books measure six by two and one-half inches, have a plain back for your imprint, and slip handily into an ordinary envelope with a letter or quotation you may be sending out.

These books are sent in quantities to printers, without charge.

Write your needs to

**Hammermill Paper Company
Erie, Pennsylvania**

**HAMMERMILL
COVER**



See our Exhibit at the Annual Convention
INTERNATIONAL DIRECT MAIL ADVERTISING ASSOCIATION
St. Louis, October 24-25-26, 1923

Please Mention THE INLAND PRINTER When Writing to Advertisers.

PUT THEIR TIRESOME WALKING ENERGY INTO PRODUCTION

The Rotator

TRADE NAME REGISTERED
PATENTS PENDING



One to four girls operate normally or up to ten girls on hurry-up work, leaving one space reserved on table for laying down gathered signatures.

Machine occupies a space of only six feet.



No exposed mechanism

Cleared for Utility

The Rotator is an Assembling Machine or Utility Table when not in operation. Built rigidly of steel construction, with standard gear, ball bearing and motor equipment, and traveling on a supporting base with an eight-point roller suspension (a protected Rotator feature), it functions noiselessly, and machine also being mounted on ball bearing swivel casters it can be moved about at will. Signature Separators are graduated on a one-inch scale for adjusting for large or small sized work, the traveling table being perforated ten inches in from the outside edge with holes one inch apart. The division fingers are sixteen inches high, and with threaded ends which pass through the holes in the traveling table when inserted in position. A knurled thumb nut fastens them securely underneath. The upper table traveling smoothly without jerk or vibration on its supporting rollers makes it unnecessary to use dividers on flat work and dividers are only necessary when signatures are springy and don't pile evenly. This springy condition is naturally overcome after bundling or smashing. Motor and mechanism is enclosed in a removable cabinet resting on lower base. Finish is hard, smooth finish steel cabinet olive green. Division fingers are dull nickel.



Nine Operators on Rush Production

Production example is this:—Table diameter is seventy-two inches and capacity is 28, 6 x 9 piles. At two revolutions a minute, 28 piles, seven set-ups—4 piles each of 32's, one girl gathers seven 128-page pamphlets each half minute, 14 a minute; multiply this by the number of girls you operate for your production.

The Rotator

TRADE NAME REGISTERED
PATENTS PENDING

Built in Hagerstown, Maryland, by the ROTATING MACHINES COMPANY

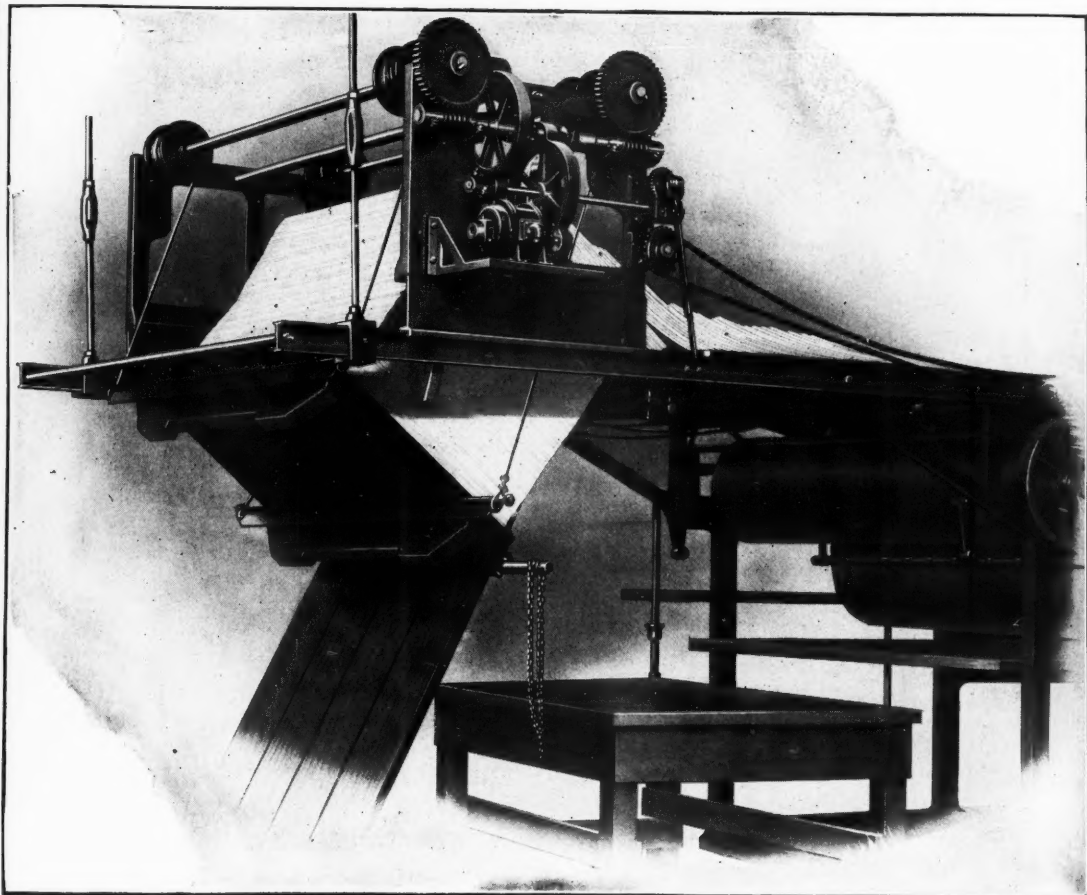
E. P. LAWSON CO., INC.

Sole Eastern Agents

151-153 West 26th Street,

NEW YORK

Berry Semi-Gravity Board Feeder



Patented Feb. 23, 1923

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's

hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

The following are firms in whose plant our feeder is operating successfully:

Paper Containers Co. Battle Creek, Mich.
Chicago Carton Co. Chicago, Ill.
Cooper Paper Box Co. Buffalo, N. Y.
Brown & Bailey Co. Philadelphia, Pa.
Morris Paper Mills. Morris, Ill.
U. S. Printing Co. Cincinnati, Ohio

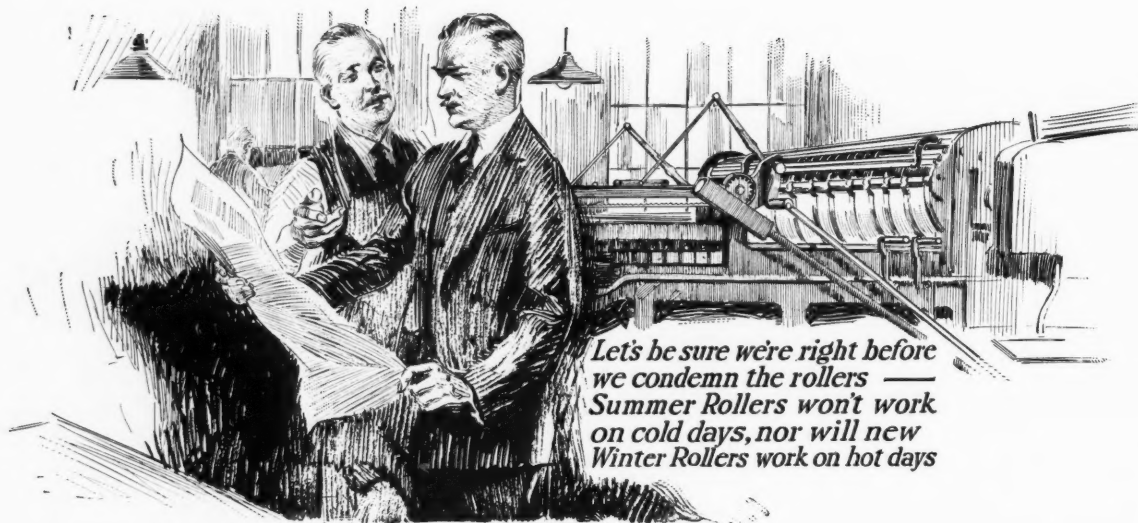
Standard Paper Co. Kalamazoo, Mich.
Menasha Paper Co. Menasha, Wisc.
Russell Box Co. Chelsea, Mass.
Forbes Litho. Mfg. Co. Boston, Mass.
Self-Locking Carton Co. Chicago, Ill.
National Folding Box Co. New Haven, Conn.

Installed on thirty days' trial.

BERRY MACHINE COMPANY

309 NORTH THIRD ST.

SAINT LOUIS, U. S. A.



Change Rollers With the Weather

IN September, with its changing temperatures, unsatisfactory press work is frequently traceable to the improper use of rollers. Summer rollers lose their tackiness and won't work right on cold days any more than new winter rollers will work properly on hot days.

Maintain schedules and eliminate unnecessary losses of time, labor and material by ordering Bingham's Properly Seasoned Winter Rollers now for use on cold days. When the temperature drops, put on Bingham Winter Rollers and when the weather is warm, switch back to Summer Rollers. In this way you will secure better press work and avoid injuries to rollers that result from working them under conditions to which they are unsuited.

Eleven conveniently located Bingham factories are ready to serve you on short notice. If you are out of red shipping labels we will gladly send you a supply.

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH
88-90 So. 13th Street
INDIANAPOLIS
151-153 Kentucky Ave.

ST. LOUIS
514-516 Clark Avenue
DALLAS
1306-1308 Patterson Ave.

KANSAS CITY
706-708 Baltimore Avenue
MINNEAPOLIS
721-723 Fourth St., South

ATLANTA
40-42 Peters Street
DES MOINES
1025 West 5th Street

CLEVELAND, OHIO
1285 West Second Street
SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

For 74 Years Bingham's Reliable Printers' Rollers

Get that second glance

"The fault must have been in the printing—it didn't have 'class'"

said the disgruntled Sales Manager when the returns from the booklets which he had mailed out, at a great expense to a preferred list, didn't come up to expectations.

He was wrong—but not entirely. The printers were partly to blame.

Master craftsmen had done the work. The printing was flawless. The type was perfectly suited to the story—the paper stock was well selected—"class" stood out, all over it.

Yet the results were disappointing.

And the Sales Manager could not admit that his story was not properly told, was not clothed in the right kind of language—because it was.

The truth of the matter is—the booklets were *never opened!*

Neither the message, nor the printing, had a chance.

The covers—that was the trouble.

They looked ordinary—they didn't attract—appearances were against

them—they *just didn't look the part*. The first glance was all they got.

The waste basket was the next stop.

They didn't get that important second glance. And that is the test of a booklet.

The cover!

And that is where the printers were to blame. They should have insisted upon the best binding.

Genuine Keratol adds a distinctiveness, a dignity, and elegance that invites a thorough examination into the contents of a booklet. Progressive printers use it—for fine jobs, they insist upon it.

Send for a FREE book of samples—show your good customers something really fine in coverings—something that will give their message the proper setting, and bring repeat orders for you.

THE KERATOL COMPANY

NEWARK, N. J.



The
Keratol
Company
Department I
Newark, New Jersey

Gentlemen:—Send me
your FREE Sample Book,
postpaid. I want to test
your claims.

Very truly yours,

Name

Street

City.....

Let us tell you about all the Superior Features of the

NEW MOYER AUTOMATIC BOOK STITCHER

A postal card will bring you a circular describing every detail of the machine or we will send a representative if you are interested.

Machines ready for prompt delivery.

THE CHAS. L. MOYER COMPANY

2906 CARROLL AVENUE, CHICAGO, ILL.

Phone Nevada 2833

The CRAIG Electro- Magnetic Gas Device

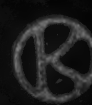
PROVEN MERIT—the word of hundreds of satisfied users—is the best recommendation we can cite for the *Craig Electro-Magnetic Gas Device*. No more trouble due to offset or static electricity if you equip your presses with this efficient device which does away with laborious and costly slip-sheeting and makes it possible to use full color for all particular printing.

Write for booklet "Speeding up the Presses." It will tell you what many of the largest printing houses think of the Craig device. Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

CRAIG SALES CORPORATION

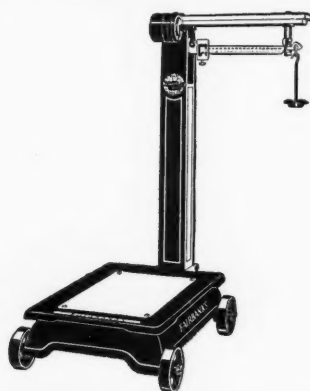
636 Greenwich Street, New York City





500 lbs.
capacity
\$16¹⁵

f.o.b. factory
1000 lbs. capacity
\$18.90 f.o.b. factory



There are literally a thousand uses for this portable platform Fairbanks Scale. Its economy, speed and accuracy make it a profit-maker wherever it is used.

For nearly one hundred years Fairbanks Scales have been known as the world's standard of accuracy in weighing. There are hundreds of models—one for practically every weighing need—from the chemist's delicate balance to the giant for weighing loaded railroad freight cars.

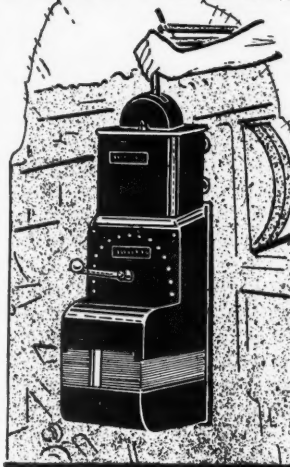
Unusually low prices on the portable platform model are made possible by our large production.

CHICAGO 900 South Wabash Avenue
NEW YORK Broome and Lafayette Sts.

**FAIRBANKS
SCALES**

"If It's Weighed on a FAIRBANKS,
There's No Argument."

More Flexible Control



More Flexible Control

The Master Unit Control furnished with Kimble cylinder press motors gives 15 forward speeds. The master unit gives forward, stop, reverse and inch. This control is obtained with one small lever within the reach of the pressman. This little lever gives the pressman complete control over the press at all times.

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KIMBLE ELECTRIC COMPANY

635 N. Western Ave., Chicago, U. S. A.

Motors for
Job and Cylinder
Presses



Motors for
Cutters and other
machines

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Gentlemen: Please send us recommendation covering motor guaranteed for the following press:

Make of press.....
Maximum impressions per hour.....
Revolutions of belt pulley to each impression.....
Diameter of belt pulley.....
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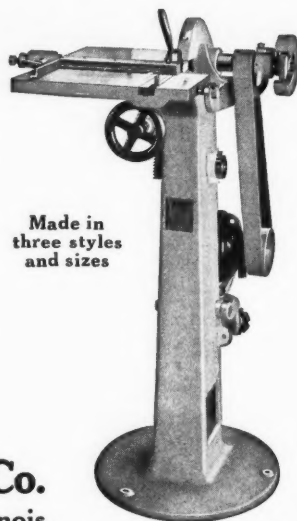
Your cost per hour is important, the amount of production in that hour is vastly more important. The wasted time on a saw that has not the vital elements of speed, convenience, versatility and safety is a leak that may be stopped practically without expense.

The C. & G. Trimmer will pay for itself in saving of time; the quality of work is improved, all danger to operators is removed, and the initial investment is much lower than you would have to make for a less efficient saw.

There is no waiting line behind a C. & G. Trimmer. It is the fastest, safest and best saw on the market—this is the verdict of users.

Write today for complete information on this money-saver and money-maker.

If you have another saw at present, you can well afford to discard it. Place a C. & G. Trimmer alongside of it and you will find that your workmen will always use the C. & G. in preference. They like it better and can do better and more work with it.



Made in three styles and sizes

Cheshire & Greenfield Manufacturing Co.
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The Square Deal

Wickersham Locking Devices

have been on the market since 1892 and have proved their superiority on both sides of the Atlantic and Pacific.

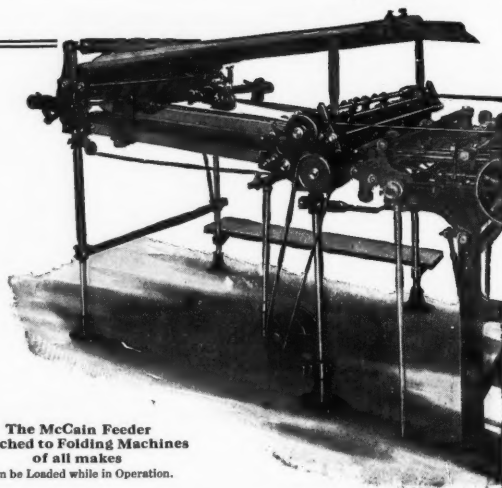
Improvements have been made, from time to time, although there were difficulties during the war period. The 1923 Quoin, for which U. S. patent has been allowed is the *Best Ever*.

Owing to quality and manufacturing costs, prices are higher and dealers' discount less than on inferior grades of quoins. Thus some dealers are inclined to recommend such as give them the larger margin of profit.

We prefer to sell to the trade through reliable selling agents who order our products in large quantities. But if your dealer does not carry a stock, or refuses to serve you, under present conditions we agree to supply *reputable printing concerns* direct.

WRITE for illustrated circular and price list describing the Wickersham Quoin, the Morton Lockup and the Stephens Expansion Lock.

Samuel Stephens and Wickersham Quoin Co.
ORIGINATORS AND MANUFACTURERS
174 Fort-Hill Square BOSTON, MASS.



The McCain Feeder Attached to Folding Machines of all makes Can be Loaded while in Operation.

Folder Output Depends Upon Efficient Feeder

Your folder can not turn out the finished work any faster or better than the feeder can feed it. If fed by hand or by an inefficient mechanical feeder your folder is not earning its full profit in your plant. Install the

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Of the hundreds of price lists on printing that have been compiled the last 100 years or more, it has remained for the

UNIVERSAL PRINTING PRICE LIST

to accomplish the one great need—simplicity. In nearly every other attempt cumbersome details, long explanations, and much superfluity was crowded into the pages.

All this has been done away with, and under the twelve tab indexes of the *Universal Printing Price List* comes ordinary commercial printing in quantities up to 10,000 in a simple manner that has astonished printers who have leased it.

*The coupon below will
be found convenient.*

Universal Publishing Co.

701 W. O. W. Building Omaha, Nebraska

.....192.....

UNIVERSAL PUBLISHING COMPANY
701 W. O. W. Building, Omaha, Neb.

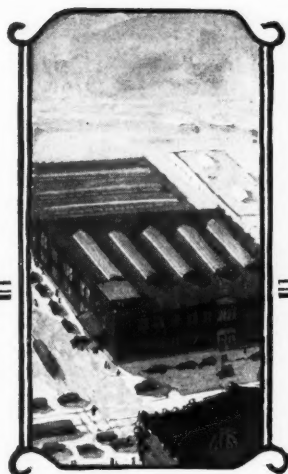
Enclosed find check for \$10.00 (\$12.50 Canada and Foreign) for one year's lease of the Universal Printing Price List. If not satisfied, it can be returned in ten days and money refunded.

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By

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City..... State.....



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Attention!—PAD MAKERS



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 Denver, Colo. Graham Paper Co.
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 El Paso, Texas. Graham Paper Co.
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 Los Angeles, Cal. Blake, Moffitt & Towne
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 New Orleans, La. Graham Paper Co.
 Ogden, Utah. Scoville Paper Co.
 Salt Lake City, Utah. Western Newspaper Union
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I want every pad maker to try R. R. B. Padding Glue. I want him to see under his own handling what strong, flexible pads are made with it, and how easy it is to make them.

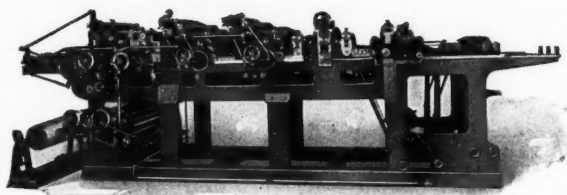
Order a five-pound can from the nearest dealer. If you are not convinced that it is the best padding glue you ever used, say so, and the entire purchase price will be returned to you.

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 15 VANDEWATER STREET, NEW YORK

WOOD AND STEEL FURNITURE FOR PRINTERS INCLUDING CUT-COST EQUIPMENTS

Made by THE HAMILTON MANUFACTURING COMPANY

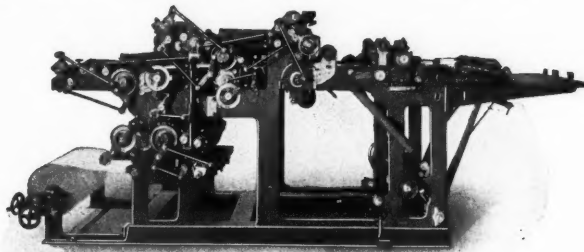
CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE
AMERICAN TYPE FOUNDERS COMPANY



*This Space for Your
Thoughts*

*The story is quickly and simply told—A high speed
Kidder Special Rotary for that job. Think of it!*

*More Thought
Space*



KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

COMPOSING AND PRESSROOM EQUIPMENT

**Carrom Type Cabinets
Stones and Galley Cabinets**



Latham Automatic Registering Co.

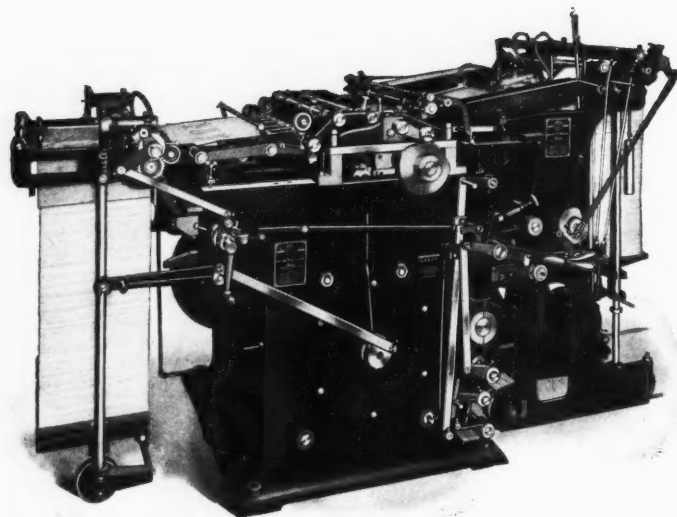
CHAS. J. KANERA, General Manager

608 S. Dearborn St., Chicago, 170 Fifth Ave., New York

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Warnock Century Hooks and Bases
Wesel Hooks and Diagonal Bases
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Hacker Plate Gauge and Rectifier
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Page Fountain Dividers
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Rouse Tympan Holders
Cylinder Press Seats
Electric Welded Steel Chases for Cylinder
and Job Presses
Morgans & Wilcox Iron Furniture, Regu-
lar and Mammoth
Challenge Iron Furniture, Regular and
Mammoth
Morgans & Wilcox Slauson Cylinder and
Job Press Locks
Doyle Electric Heater for Cylinder, Kelly
and Miller Presses
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Patent Base Plates and Mounted Plates
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4000 Per Hour



MILLER "HIGH-SPEED PRESS"

Fastest Flat-Bed Built

THE MILLER "HIGH-SPEED" incorporates in its design and construction the correct mechanical principles and precision of workmanship developed in the manufacture of upward of 25,000 Miller Saw-Trimmers and Miller Automatic Feeders for Platen and Cylinder Presses.

Greatly increased manufacturing facilities now make it possible to accept orders with assurance of prompt deliveries. Write for descriptive matter, samples of work and facsimile letters from enthusiastic users.

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2 to 24 Penn Ave. **Pittsburgh, U.S.A.** Point Building

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MINNEAPOLIS • NEW YORK • PHILADELPHIA • SAN FRANCISCO

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TELEPHONES CONGRESS 4108-4109

BATTEN & JORGENSEN
Printers

75 BROAD STREET
BOSTON



PRINTING
"THE MOTHER OF PROGRESS"

July 23, 1923.

Miller Saw Trimmer Co.,
Point Building,
Pittsburgh, Pa.

Gentlemen:-

The new Miller High Speed Press which
you recently installed for us is performing
excellently.

It lives up to its name "High Speed".

Working on a four page market letter
which we run every week, the pressman loaded and
unloaded the machine without any assistance and
his running time for 30,450 impressions was 8 hours
and 15 minutes. The sheet size was 11x17 inches.

Considering the excellent mechanical
construction of the press, I do not believe we
can wear it out, but we are going to try, and
sincerely hope that we can obtain enough work in
the near future to place another one beside it.

Yours very truly,

BATTEN & JORGENSEN.
S. Thos. Batten

Write for descriptive matter, samples of
MILLER HIGH-SPEED work and facsimile
letters from other enthusiastic users.

The Miller Saw-Trimmer Co.
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 71

SEPTEMBER, 1923

Number 6

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

New York advertising
office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to
The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyright, 1923, by The Inland Printer Company.

TAKE YOUR TRADE PAPER INTO PARTNERSHIP

BY R. LEE SHARPE

By jimminy, I get peeved the way some business men treat their trade journals. They render an invaluable service in their special fields. They promote efficiency and economy. They offer information which can not be secured elsewhere. They work in season and out of season for the special field to which they are devoted. *They usually reflect the very best of the industry they serve.*—Evan Johnson, Editor "Office Appliances," Chicago.

"WHEN I took my trade paper into partnership, prosperity seemed to come my way," said a successful business man recently. Let him tell the story: "When I first began business I treated my trade paper with that indifference usually accorded a stepchild — until one day I suddenly 'woke up.' It was near the close of a warm July afternoon, and in my haste to get rid of details to leave for home, I tossed the current issue of my trade journal at the waste basket. It missed its mark and fell open on the floor. In stooping to place it in that ever yawning receptacle my eyes caught the heading 'Why Business Men Fail.'"

"I became interested in the article, and read it before moving from my chair. That night, in the quiet of my home, around the evening lamp, I took a delightful trip through the whole magazine. To my surprise I found much that I could use in my business — and I learned 'why some business men fail.' Now I make it my steady job to go through each issue thoroughly to get the ideas and plans which I can use in my business. And I honestly believe the reason prosperity came my way was because I took my trade paper into partnership, for I strike pay dirt frequently in its columns."

* * *

We know many successful business men who are eager and impatient for the day when the postman puts their favorite journal on their desks. You don't find these men consigning their trade journals to the

waste basket — as leaders and executives in their special lines they always have time to learn something new about their business and its problems.

But, nevertheless, there is always a large percentage of the unelect in any family or trade. They seem to take their trade paper as they "take" their pills or cough syrup. They evidently have good intentions when they subscribe, or else they want to "put up a front" and be able to say that they take such and such a journal. That is all the good they get out of the transaction, because they fail to give their trade paper a chance to help them with their business problems.

The growth of the trade paper in the past few years has been marvelous. It is coming more and more to be the successful business man's partner and associate. It supplies him with ideas and plans he needs and must have in these days of modern business — it keeps him posted in things he must know to be progressive.

E. C. Simmons, the St. Louis "Hardware Prince" who made "Keen Kutter" famous around the world, once said: "I spend an hour each day in quiet study of the day's problems, and my trade papers give me the angles on how the other man solved these problems, and I have found this hour the most valuable time of my business life."

Prosperity usually goes hand in hand with the man who has the ability to avail himself of the things which the other man has learned — who takes his trade paper into partnership.

What Is Genius?



EN give me credit for some genius. All the genius I have lies in this: When I have a subject in hand, I study it profoundly. Day and night it is before me. I explore it in all its bearings. My mind becomes pervaded with it. Then the effort which I have made is what people are pleased to call the fruit of genius. It is the fruit of labor and thought.



Alexander Hamilton



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 71

SEPTEMBER, 1923

NUMBER 6

Concerning Books

BY JULIAN B. ARNOLD



WORDS are like vases; they may be easily molded to shapes ugly or lovely, but their original plasticity is swiftly forgotten. So uncouth a word as *book* con-jures to modern minds an object of conventional form and purpose, but may not this be somewhat ungenerous to its homeliness and a needless limitation of a mental concept? Hercules would have failed to fulfill his allotted tasks had they included the writing of his own name, for this would have been beyond his powers, nevertheless when he set up his pillars at the straits of Gibraltar he published an eternal *book*, for be it remembered that pillars of stone and groves of trees were the records of his age. Job could write, and write exceeding well, but his *book* was a pile of incised tiles, crude as befits primal things, but the sire of subsequent drama. Hesiod wrote of the wayward gods of Greece on thin sheets of lead, which were rolled upon a stick, and his *book* has lived. Alexander's copy of the *books* of Homer was written on the skins of serpents. Tutankhamen necessarily was content to have his copy of the *Book* of the Dead painted on rolls of papyrus. Plautus engraved his *book* with a stylus on wax spread on a wooden board, and — alas for gentle scholarship — afterwards broke the board on his master's head. Cæsar complained that white parchment dazzled his eyes, and so the priests of the temple of Jupiter prepared a *book* for him on purple parchment with inks of gold and silver. Olaf, of the Sagas, wrote the story of his life in runes upon his bedstead and chair; strange items for a book shelf, but who shall gainsay that they were true *books*? Darius carved on a cliff in Persia the simple boast, "I am Darius, the king," which Ruskin pronounced one of the finest *books* ever writ-

ten. Mahomet, inspired by the eloquent silences of the desert, wrote the Koran, the perspicuous *book*, on the shoulder bones of sheep. Sappho scribbled her *book* on silk; Josephus his on linen. Ovid penned his *book* on the peel found between the bark and wood of trees, a substance called "liber" by the Latins, hence *library* and the French *livre*. These and a thousand weird substitutes formed books in the exactest sense. Our own word *book* has no better parentage. It is derived from the Danish term "bog," meaning beech tree, and refers to a time when we strove to draw pot-hooks on slabs of beech wood.

If we thus admit being a little "cabined and confined" in our mental picture of what constitutes a book let us also recall that until a comparatively recent date books were too well mannered to turn their backs on us when we gazed pridefully upon our libraries. They took life seriously and greeted readers with old-fashioned courtesy. It has been hard for them to relinquish the pride of place which once was theirs when each book reposed in its own house; the tablets of Chaldea in cases of earthenware, graven with the message of its occupant; the papyri of Egypt in wooden boxes resplendent with painted portions of their contents; the manuscripts of medieval Europe in pouches of tapestry, brodered with the armorial crests of the owner or deposited in brass-bound coffer which the great carried about with them on their journeys. Half a dozen such books made a library for a nobleman, and a score of them would furnish a religious house. As volumes accumulated in palace and monastery they were stored in cupboards, and from this custom is directly descended the bookcase of today. Convenience soon demanded that the cupboard doors should be discarded, and thus the bookcase made its first step on the road of evolution towards that far off day when an Adams or a Chippendale should produce masterpieces

in carved and costly woods. But in the olden doorless cupboards the volumes were not arranged in the modern way. They were either placed in piles upon their sides with the front edges outwards, or if upright they stood with their backs to the wall, because the band of leather which closed the book at the front was, in those times, used for the inscription of the title and consequently the fore-edge was shown and not the back.



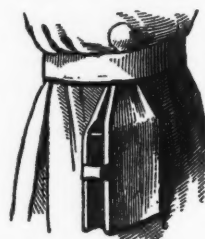
Specimen of Eleventh Century Bookbinding.

The introduction of printing changed all this, amongst its countless innovations. Rightly considered, printing was not so much the invention of an art as a revolution in sociology. It dispelled the ignorance of centuries like the breath of morn upon the mists of night. It called mankind to a unity of effort, offering the only means whereby humanity may strive for brotherhood. It crystallized the solvents of language, saving every land from a jargon of dialects and the races of men from a confusion unknown in the shadow of Babel. It gathered the wisdom of all eras for the service of each separate life. It endowed the individual with the treasures of the kings of thought. Resentful that privileges so potent should be neglected, it taught books to turn their backs upon a stiff-necked world.

Haply, like the Venus Callipygos at Rome, books are not unaware of the beauty of their backs. Time was when the parchment leaves were merely stitched to a strap, but our forebears discovered that parchment has a tendency to curl up at the corners and so heavy boards were placed upon them to keep them flat, and the leather strap at the back was fastened to the boards. Gradually this leather crept across the boards until it covered them and was itself covered with gold and jewels, growing heavy with beauty like a pheasant's wing. Humbler books found solace in blind-tooling and in paneled sides, while a few sports assumed fantastic shapes, as in an example shown in the portrait of a gentleman of the times of Henry VI., who holds a psalter which, when opened, had the accepted form of a heart. Still another type of book adopted a leather covering about a foot too long at the upper margin,

as though it were a boy dressed in a man's overcoat. The slack end was gathered in a knot which could be slipped under the girdle, so making an ideal library for a shriving monk to carry on his rounds or for a Friar Tuck to wear, as an emblem of his office, among the robber bands of Robin Hood in the glades of Sherwood. Sterner books took to themselves rough working clothes of hog skin or ox hide, and, on occasion, served utility by having handles, as witness an excellent specimen possessed by the town of Southampton. This volume contains the ancient navigation laws of that port, and since the book had often to be referred to in the deliberations of its amphibious court, it was not only bound strongly between two half-inch oak boards, with enough leather and copper nails to caulk a leaky boat, but one of the boards was longer than the other and had an oblong hole in the lower part wherein the clerk could thrust his hand while he cited the laws which governed those who went down to the sea in ships and had their business in great waters.

Dare we suggest that there may have been some connection between the teachings of this maritime court and the unfortunate codfish which was caught to the northwards of the port? According to a volume entitled "*Vox Piscis*" published at the University of Cambridge the fact is vouched for that on June 23, 1626, this erudite codfish was brought to market and being opened was found to have in its stomach a small book. It was a duodecimo, printed in the sixteenth century by one John Frith, and, although wrapped in a piece of sail-cloth, was unpleasantly soiled. From "*Vox Piscis*" it is gathered that this worthy John Frith was long confined, with singular fitness, in a fish cellar at Oxford, where many of his fellow prisoners died from the impure exhalations of unsound fish. He was removed thence to the Tower, and in 1533 was burned at the stake for disagreeing with the commands of the



Ancient Book of Prayer Worn by Clergymen.

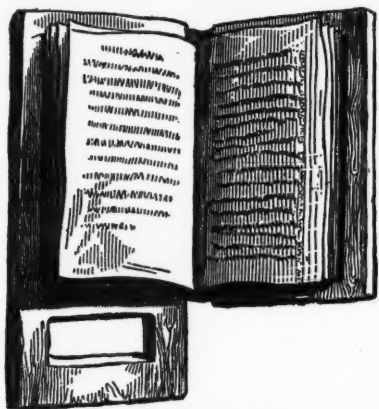


Quaint Book Formed in Heart Shape.

representative of St. Peter, the Arch-fisherman. Be this as it may, there is a letter now in the British Museum, written by C. Mead, of Christchurch College, to Sir M. Stuteville, in which the former states, "I saw with mine own eyes the fish, the maw, the piece of sail cloth and the book. He that had had his nose as near thereto as I yester morn, would have been persuaded that there was no imposture." The apparent veracity of that concluding phrase may win pardon to the writer of this paper for so fishy a story.

Although a fish of the seventeenth century might be content with a duodecimo volume, such was not the

case with the authors of that age. It has been said of them that "had the heavens been formed of paper, and the trees of the earth converted into pens, and the seas made of ink, these might scarce have sufficed their needs." Two of the most eminent printers of that time were ruined by the works of a single writer, by name Nicholas de Lyra, who had inveigled them to print his interminable commentaries on the Bible.



Ancient Book With Board Covering.

Their warehouses groaned with his eleven hundred ponderous volumes, as immovable as the shelves on which they reposed. Another author, Dr. Owen, wrote over sixty separate books, most of them of formidable size; and many another writer, in the theological war of words which then raged, exceeded every literary rule against speed limits. For instance, one is accustomed to remember Mr. Prynne merely as a staunch fighter in the cause of freedom, but it is possible that he might have better served his period if his hands had been cut off instead of his ears. He is reported to have written nearly two hundred volumes, many of them folios, yet in all this wilderness of exuberant penmanship there was only one small book of note. That book, however, sufficed to get him into his famous trouble and to shake down the Stuarts. It was a puritanical crusade against actors and acting, entitled "*Histriomastix*," which so mightily offended Henrietta Maria that its unhappy author was condemned to pay a fine and to imprisonment and to be pilloried at Westminster and Cheapside and to have an ear cut off at each place. A contemporary who saw Prynne in the pillory at Cheapside states that while he stood there, "they burnt sundry of his huge volumes under his nose, which had almost suffocated him." The gods are just.

Printing has yet another jewel in its diadem; it made manifest the uses of advertisement. As soon as it had unlocked the portals of education men made haste to enter, but those within, jealous of the monopolies of State and Church, strove as eagerly to close the yielding doors. Wherefore "Inquisitors of Books" and "Licensers of the Press" were created to enact savage laws against books and to bring to trial and condemnation all printed matter not acceptable to prince and prelate. Fortunately these "executioners

of books," as Milton calls them, could not always agree amongst themselves as to what was desirable or the reverse, so that we find the learned Arius Montanus, author of "*The Index of the Damned*," in Antwerp, living to see his own works placed in the Roman Index of forbidden literature. Sweet, however, are the uses of adversity. Many a precious book has arisen, Phoenix-like, from the ashes of its own auto-da-fe. The burning of a few odd volumes served only as beacon lights to progress, and authors were not slow to realize that the disfavor of vested authority was an excellent advertisement. The Colloquies of Erasmus would scarcely have lived had not his publisher deliberately intrigued to have the book publicly burnt; an event which raised the sale to twenty-four thousand copies; quite a best seller of those days. When Tindal issued his translation of the Bible, Tonstall, bishop of London, determined to destroy it and its author. Tindal fled to Antwerp, where Tonstall instructed an English merchant to acquire all the remnant of the offending Bible and send the copies to England. Now it happened that the agent so chosen was a secret follower of the reformer and promptly informed him of the bishop's intention. Tindal was delighted. His first translation had been found to contain numerous errors and he wished to print a more correct version, but was too poor to indulge this ambition whilst the first edition hung on his hands. So he offered all the unsold copies to the bishop, which were duly bought and transferred to London. There they were ceremoniously burnt by the common hangman in Cheapside amidst a sullen concourse of people who whispered among themselves, "this is the burning of the very word of God." And out of the murky flames of that fire grew a longing for a purer light, voicing itself in an insatiable demand for the second and corrected edition of Tindal's Bible; an example of advertising which in no slight degree aided to establish the Reformation and to wrench from their hinges the gates which obstructed the mission of the printing press.

Yet despite the uses of advertisement Fame may not be wooed to crown enduringly the weaklings among books. Her decisions are as unerring as the law which bids the grains of gold sink amid the passing pebbles of a brook. To a Byron she whispers "Wake to find thyself famous"; into the silent garret of a dead Chatterton she softly steps to lay her laurels upon his cold brow. From the prison cell of a John Bunyan she bears his writings to the immortal light; the effusions of a Louis XIV., penned in a palace, pass at her displeasure to oblivion. Unnumbered are the suitors who press for audience in her halls, blatant or shy, garbed in fine raiment or shoddy, bearers of a single poem or engineers of embankments of books. Here in the crowd is one, by name Grey, of whom it has been said "few men wrote so little and pleased so much," and here is another, by name Catherinot, who wasted a life printing a countless number of his writings, each volume consisting of four leaves in quarto. Lenglet du Fresnoy calls him "the great author of little books," for he produced over two hundred of these emaciated

quartos. But, as no printer would foster his prolific brood, he was compelled to publish his works himself, and to spread them he adopted an odd expedient. He used to haunt the *quais* of Paris where books are sold and while he appeared to be looking over them, he would slip one of his own dissertations amongst the other books. He continued this practice all his life and died confident that he had secured literary immortality.

Eternally encouraging yet relentlessly clear-visioned, how weary Fame must be at times! It has been estimated that since the days of Caxton there have been issued approximately 17,000,000 separate works. Taking each work at an average of three volumes and

reckoning each impression to consist of 300 copies, which is too little, the actual number of volumes printed by the presses of Europe and America would amount to over 15,000,000,000. If we may place the average thickness of each volume at one inch we would have an aggregate of about 250,000 miles of books, which is nearly enough to span the space between the moon and this busily printing world. Happily art has its restrictive agencies as well as nature. Catastrophies by fire and flood, aided by the undiscerning requirements of grocers, trunk manufacturers and the makers of papier-maché have kept our cities from becoming mountains of musty books.


Printers' Advertisements of Distinction

BY R. GILBERT GARDNER



Of all advertisers the printer should consistently use advertisements of distinction. Usually he is trying to establish himself as an expert in advertising composition, and repeatedly tells clients and prospects that type can be made to talk the language of their business. There is no better way to show them that he knows the possibilities of types than by using fitting specimens in his own advertisements. His own advertisement is a sample of his craftsmanship in type selections and advertising composition. By that the reader will justify his claims or will prove them without foundation. The printer's advertisement is his representative — giving him an honor mark or a black eye, according to its garb and bearing. For that reason it must have treatment that proves that the advertiser does know types and their uses.

The printer should strive for distinction in his advertising, but only distinction of the right sort. Distinction that runs to freakishness and complication should be avoided, for it is not this that creates favorable impressions. It is the quiet distinction of dignity, modesty and simplicity that makes the right impression — gives the right idea — of what he has to offer. This kind of distinction is aptly illustrated in the following advertisements used in a national advertising magazine.



CAREFULNESS
is an essential
though intangible,
part of the necessary
equipment for
the production of
beautiful and effective
printing.

The Reliable Shop
Cohn-Attlee Press
382 Lafayette Street
NEW YORK

SPR ing: 7909-2485

It is not hard to select the points that make for distinction in these advertisements. These points lie not in type only but in the border, trade-mark and white space, and in the expert assembling and harmonizing of all. Distinction, in greater or less degree, lies in the message of each advertisement.

By taking the examples one by one we can get a fair idea of how distinction is achieved in each. The Cohn-Attlee advertisement is distinctive in its simplicity, yet it immediately attracts the eye and starts right in talking in a quiet, confident way that insures it a complete hearing. The elements composing it are few but powerful. Perfect balance characterizes the advertisement; the border and name plate are a unit

It's the type that puts your story over

Two salesmen can use the same words.
But one of them will put over the order.

Two ad-setters can take the same copy.
But one of them will set up an ad that will put your story over.

Type can be made to convey unmistakable impressions of grace, honesty, strength, ruggedness—it can inspire confidence and action.

Knowing what you want your ads to do, Baird Printing Company can help you get the desired result.

We serve over thirty advertising agencies. Set ads for a great many large advertisers. Can make your ads everything you would like them to be. Let's talk it over.

BAIRD PRINTING COMPANY
Ad Composition Specialists
15 South Market Street, Chicago

OUR PLATFORM

—Good looking ads — set quickly when necessary
—needing few corrections — at smallest possible cost

and suggest quality. The name plate by harmonizing white, black and gray has a charm that can not be overlooked. By being pointed at the bottom, the shield-like form leads the eye straight down to the brief message, which is as carefully centered as the key-stone to an arch. Observe how the opening word, *Carefulness*, exactly squares the top, and how the last line at the bottom, instead of being placed flush with the left margin — the usual way — is carefully centered so as to preserve the balance. Notice how this particular type face portrays the theme of the advertisement — carefulness. The imprint at the bottom harmonizes with the body matter, as that in turn coincides with the border and name plate. This little advertisement is worthy of study, for it embodies many of the principles of good advertising, both from a mechanical and a literary standpoint.

"It's the *type* that puts your story over" is a thought that is itself put over by the typography and by the arrangement of the Baird Printing Company's announcement. This printer has effectually made his announcement express his idea. The advertisement is jointly a convincing story about type and an actual sample of how type should be used. An artistic, easily read type face in two sizes, first large then small, sets forth the dignity of a selling story that is unmarred by one loud-mouthed break so common and injurious to many advertisements. The Baird company obviously understands that the more an advertiser shouts and yells typographically the less he makes himself heard. Baird makes himself heard and understood by speaking in the quiet tones of the salesman who gets orders. That is what every advertisement should do — sell itself by having and impressing an attractive personality. Advertising is selling by paper and print, and not one time in ten is it the leather-lunged member of

PROFIT FROM GOOD PRINTING

Our Business -

Ideas, Plans, Layouts,
Designing, Illustrating,
Photography,
Work Drawings

Engraving

Electrotyping

Typography

Head
Monotype
Linotype

Printing

Color Work a
Specialty

Die Cutting

Punching

Binding

for

Circulars - Booklets

Brochures - Posters

Catalogs - Books

This is your first and biggest interest, profit through the sale of that which your printing tells about. If you reflect your own respect for that which you sell, it is quite obvious that you are in need of real good printing, and if you would lessen sales resistance, which means more profit, you will use only the best printing.

Ask for a representative.

RATHBUN-GRANT-HELLER COMPANY

Quality Printers for Advertisers
725 SOUTH WELLS STREET, CHICAGO

frame that does not monopolize the attention. This advertiser, too, is showing "samples," and no reader can doubt that the firm, or somebody in it, is conversant with the potentialities of type.

The advertisement entitled "Compensation" again exemplifies dignity and emphasis. The italic type seems to convey the intensity of one who has an important point to impress and is determined that readers will see the subject as he does. He could not have selected a better type than italic, for italics are always associated with emphasis and strength. The word "Compensation" and the trade-mark above it lend character to the advertisement. Notice how both occupy a centered position. The whole is unified by a border of precisely the right weight. One gets a good impression from this member, and even a novice in advertising would feel the strength of it. Its distinction lies principally in the italic type and the atmosphere of intensity.

Here are advertisements of true distinction, so well arranged that virtually they constitute samples of each printer's work. Whether that was the intention or not, and presumably it was, the advertisements really perform that service. Set distinction into your advertisements, whether local or national, by making them samples of perfect typography.



COMPENSATION

It is the opinion of this press, that the buyer of good printing, who desires elastic service, which stretches out to meet his requirements, feels that the compensation of the printer should be on a fair basis. All practical men realize that satisfaction cannot be had by the purchaser unless he pays enough and the printer asks enough.

It is our purpose to secure printing accounts which will make it possible for us to deliver the widest degree of co-operation, and the most desirable type of work. The client is certain to receive a dollar or more in value for every dollar invested.

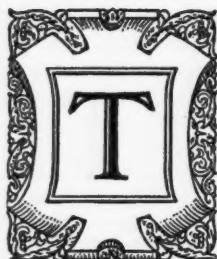
CATALOGS, BOOKLETS,
FOLDERS, WINDOW CARDS,
COUNTER DISPLAYS.

The MOORE PRESS, INC.

PRINTING CHARGE BUILDING
461 EIGHTH AVENUE
NEW YORK

The Printing Salesman as a Rival of the Advertising Agency

BY ELMER BRANDELL



HERE seems to be an inconvertible fear among students of advertising that the rewards from advertising work will eventually equal the salaries received by ordinary office clerks, and this fear seems to be caused by the tendency of every one to dabble with copy and layouts. The advertising agency has its clientele. The manufacturer usually has his own advertising manager and in many companies every member of the clerical force has a hand in the company's advertising. Commercial artists are soliciting accounts and the printing salesman is placing his advertising and sales promotion ability at the disposal of his customers. Each expects to be recognized as a competent advertising man through whom the manufacturer, the merchant and the jobber can market his commodities.

Many of these students are graduates of correspondence schools of advertising. They have been led by the glowing advertisements of these schools to believe that the chief requisite of a successful advertising man is a vivid imagination, and that by taking such a course the hidden imagination comes to the surface and the student develops into a first-class advertising man. A glance at the advertisements of some of these correspondence schools will prove the truth of what I say about their being somewhat misleading — not that they are intentionally so, but because they are usually written by one of the staff who, presiding behind a mahogany desk, is well satisfied himself, and because several exceptional students have gained prominence in the advertising world, so, according to the school's way of thinking, there is no reason why other young men and women can not attain equal success. No doubt many prominent advertising men are graduates of such schools, but they are exceptions. The advertising man must have a certain amount of inborn talent and must have the desire to succeed in this work.

Certain men familiar with the qualifications necessary to enable one to hold a responsible position in advertising must realize the absurdity of some of the copy used by these schools. No course of advertising alone will fit a man to fill a responsible position. Courses in public speaking have never made orators, nor have courses in salesmanship changed the foot-of-the-ladder salesman to a star. It is true these courses help to develop latent ability and to build up the student's confidence, but studies are merely incentives and starters. Natural ability developed by text book knowledge and broadened by actual experience is necessary to produce the finished advertising man.

When the printing salesman got into advertising and sales-promotion work the student of advertising lost considerable of his interest and ambition. He felt that the position of advertising manager was no longer possible for him, and looked upon the printing salesman as he did upon the advertising agency, not realizing that both the agency and the printing salesman are allies of the advertising manager. When an agency signs up a client who has never before advertised, commendable missionary work has been done; to use a platitude, the ice has been broken. When the client has become sold on the merits of advertising his viewpoint naturally expands, and the organization of an advertising department often follows, a reliable man being placed in charge. He and the advertising agency work hand in hand to carry on the work, and advertising becomes one of the sustaining elements of the business. In short, another job has been created for a competent advertising man, thanks to the agency or printing salesman.

Now comes the printing salesman's relation to the manufacturer or merchant, in addition to the connection mentioned before. Is the printing salesman a thorn in the flesh to the advertising agency? As Sis Hopkins, says, "It all depends." If the salesman's activities go no farther into the client's advertising campaign than designing blotters, making layouts for two-page folders or sketching letterheads and business cards, the agency need not regard him as a serious competitor, but if he knows advertising thoroughly he may be able to cut into the agency's work. The question is, whether printing concerns will permit their salesmen to take on an entire campaign for a client, help to arrange mailing lists, write copy and even place advertisements in magazines. Of course publishers might not recognize the printing house as an agency and grant the customary commissions, but in spite of this the printing salesman might be able to handle the entire account and take it from an agency.

In Louisville I am carefully watching a printing and engraving company that started out unconsciously to handle the advertising and sales promotion problems of its customers. It started by designing folders and writing copy, and later added a multigraph to its equipment and produced form letters. One of the staff happened to be a good letter writer, and now this company writes, multigraphs, addresses and mails letters in addition to the regular work of printing and engraving. Almost unconsciously, I believe, this company is developing an agency that eventually may take over entire accounts for their customers and thus come into active competition with the established agencies. But the question is, will the printing salesman develop into a competent

advertising man soon enough to supersede the agency, or will the agency always keep in the foreground without fear of the printing salesman?

The advertising manager, I believe, regardless of his status in the advertising world, does himself and his company an injustice by refusing to coöperate with both the advertising agency and the printing salesman. The agency is preëminently qualified to take care of the distribution of the campaign, the marketing problems and other data that the advertising manager may understand but is seldom in a position to handle alone, because this work requires considerable time and would take his attention from other essential details, and furthermore it requires the agency influence.

The printing salesman knows paper, ink and type, and can be of great assistance in these details. Often he knows more about printing than the agency does, as many printing salesmen have had practical experience in the printing plant and are better able to plan a

job of printing than agency representatives are. Both may be called in to assist in preparing a campaign, but if the agency understands the practical details of printing the printing salesman may be left out. When magazine or newspaper space is not used in the campaign the printing salesman seems to be the logical one to call upon for advice or assistance.

To students of advertising and those entering the profession I would suggest that they regard the work of the agency and printing salesman seriously, but they have no reason to fear it. The influence of the agency and the salesman often opens the way for the creation of new advertising positions, and the advertising manager will always have need of counsel in difficult advertising and sales promotion problems. Consult the printing salesman frequently. If competent he is able to take worry off your shoulders and share in the responsibility for the finished product, helping to speed up your campaign and to make it more efficient.

House-Organ Discords—Suggestions From Printers

PART V.—BY HARRY BOTSFORD



FEW weeks ago I happened to be in the office of the sales manager of a large organization which makes and sells electrical goods widely used in industry and in the home. This concern issues two classes of house-organs, one going to dealers and the other to users. We were discussing these house-organs and were going over, point by point, some recommendations that had been made, and I offered the advice that they change printers. The sales manager protested, saying the printers were well known in the publication field and that their prices were just a little lower than could be secured elsewhere.

I agreed on the matter of price, but pointed out that price was not the only consideration in the matter. "The main reason for this recommendation," I said, "is based on the fact that these printers have been doing your printing for four years and your house-organ editor tells me that during that time they have never advanced a *worth-while idea for the betterment of your house-organs!* That, alone, stamps them as being substandard. They have been taking your money for four years—in the aggregate a considerable sum—and during that time they have never given you the full measure of service to which you are entitled. Your house-organ editor is like hundreds of others—he is an intelligent fellow and he knows his field. He can write compelling copy, but he does not know a great deal about printing or about specifying artwork and engravings. The wrong kind of type with poorly proportioned cuts has often ruined the effectiveness of your issues. If your printer had been on the job this would not have happened. Then, too, I find you meet

your publication date only about half the time. If a customer or a dealer gets in the frame of mind where he looks for your house-organs on a certain date and does not get them, you are helping to kill his interest. The situation is fully as serious as though your shipping department failed to ship on specified dates. The trouble is almost equally divided between your editor and the printer, but most of the responsibility lies with the printer. An absolute deadline should have been established four years ago and a schedule agreed upon which would permit the publications to go through on schedule time. Change printers and see if I am not correct."

This conversation took place only a few months ago. The house-organs were taken to another printer, and in making the new contract the sales manager was careful to drop the remark that the change was made because the other printer had not advanced a single idea for the betterment of the house-organ in four years. A letter received recently from that sales manager says, among other things: "You would be surprised to see how the new printer is taking hold. Every week our house-organ editor tells me they are holding him to his schedule, and every week they are sending him a little note in which they tactfully advance certain suggestions which they hope will better both publications. We have put several of these into effect, and results from both fields convince us that we have made a wise move in changing printers."

All this brings one to a point where the item of service which the printer should render to house-organ editors should be given more than passing consideration. What is the scope of that service—what should it include? How many of the house-organ discords are due to the printer's failure to render a full and complete service? This service comprises many items

and will cost the printer some money, time and trouble — but it is all very much worth while. Many printers are especially keen on the matter of service. In one instance a single suggestion from a printer made a house-organ about ten times as effective as it had been. For some reason this publication had been issued with one of those "trick" or "fancy" titles which really mean nothing. "Here!" said this printer, "the title of this house-organ does not really describe the contents adequately. We do not believe it is effective from a sales standpoint. Why not make the name wholly expressive of the book and its purpose?" The change was made, and immediately the effect was felt. Today this particular house-organ, a dealer publication, is one of the best in the field.

The house-organ printer who is on the job assists in various ways in helping to get out a better publication. He will show how to use a proper introduction; how to maintain a certain sincere style that places the house-organ editor on the *other* side of the desk — *the reader's side*. He will help him inject a friendly personality into his house-organ. Confound a house-organ that is cold, formal and upstage! A friendly publication is read and is welcomed — it is like a friend who calls at stated periods and always has something worthwhile to offer. The printer who renders a full measure of service insists on all copy being thoroughly edited before it goes to the compositor. He insists that the editor turn in copy that is correct in grammar, spelling and punctuation; that the matter is correct in style and logically grouped as to pages and departments. Such preparation will save the printer trouble and will save the editor many dollars in revision. Every issue should be laid out, page by page, before it ever reaches the hands of the workmen in the composing room. In no other way can there be any degree of certainty as to correct margins, right sizes for cuts and the correct sequence of pages and departments.

What size should a house-organ be? Here is a matter on which the printer can render valuable advice and suggestions. Of late there has been a marked tendency toward smaller sizes in dealer house-organs. If the recipient is likely to carry it around in his pocket, by all means make it pocket size! Illustrations and cuts certainly add to the effectiveness of any house-organ, but too often they fail in their purpose because of the selection of a wrong method of reproduction. An illustration or a group of illustrations can dress up the page in a remarkable way, but if they are of the wrong sizes or are reproduced by the wrong method the effect is spoiled, and the additional cost fails to justify itself. Tactful suggestions from the printer would often save much grief in this respect.

Should the printer have anything to say about the cover? Certainly, if it's the wrong kind of cover! The cover should be selected with the reader in mind;

often the more attractive design will spell the difference between success and failure. Sometimes one that is more serviceable will do the trick. How about the container? The editor may forget that the envelope in which the house-organ rides has a double duty to perform. It must deliver the house-organ in perfect condition, and it must arouse interest when the package is delivered at the reader's desk. If the editor forgets this item, the printer should call it to his attention and emphasize the necessity of having a container of adequate strength. It is much better to add a trifle to the cost than to lose dollars in sales efficiency by delivering a house-organ in a mutilated condition. If it is too heavy for a plain, tuck-in type of envelope the printer should see that a tension or clasp envelope is used.

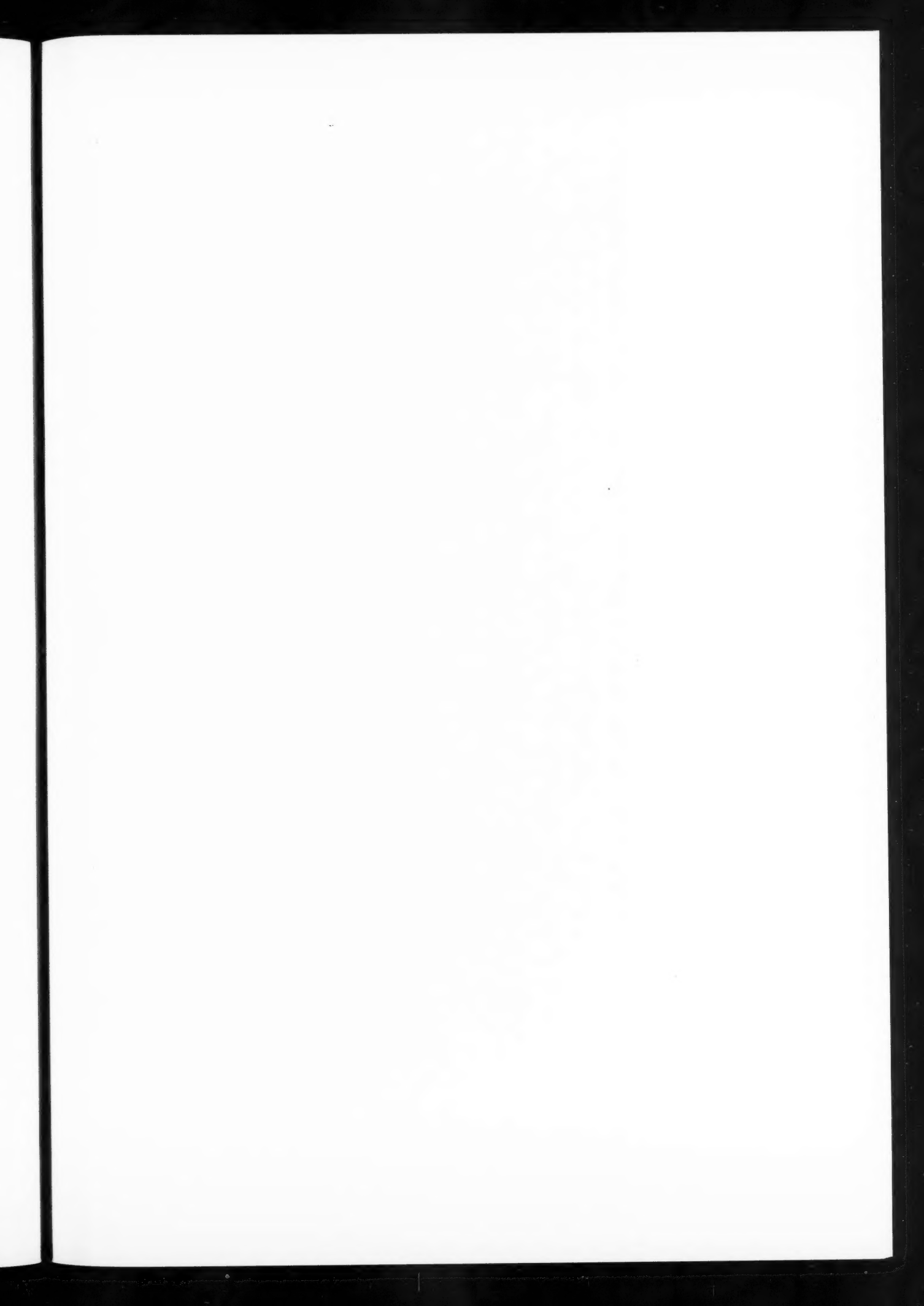
Many editors specify the wrong kind of type and thus mar the appearance and readability. Who is better qualified to give advice than the printer? The type should harmonize with the engravings and should reflect the entire spirit of the house-organ. I know of a printer who makes a practice of rendering service to his customers in lowering their costs and still keeping an upward trend to the effectiveness of their publications. Take the matter of color, for instance. One of this printer's customers had been putting in an eight-page color insert in every issue. The printer worked out a plan whereby a four-page color insert did the same work. Suggestions that lower costs and add to effectiveness are appreciated.

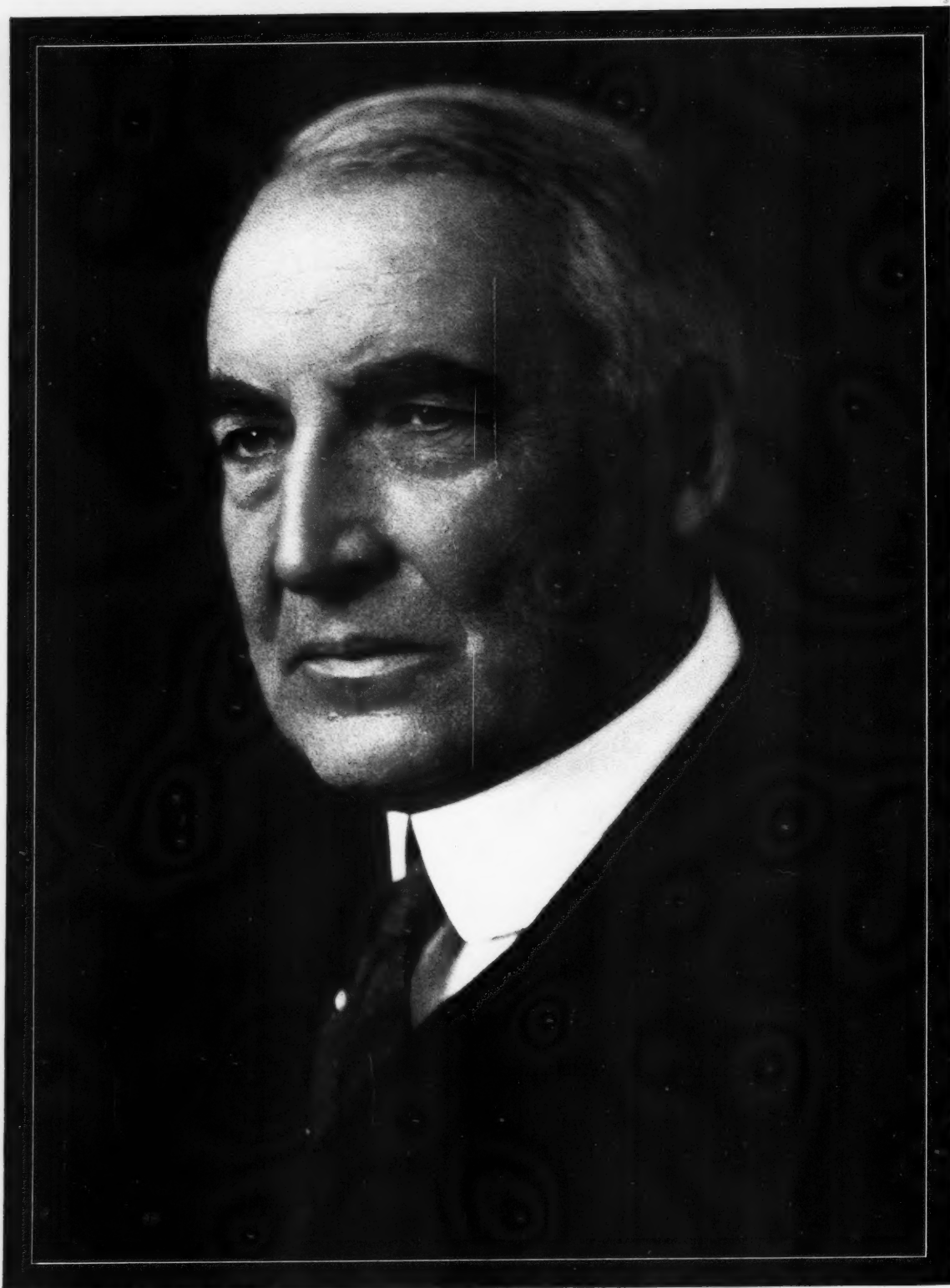
Does your customer's house-organ use enough accessories, such as order blanks, circulars of special offerings, return envelopes, swatches? Perhaps it would be more effective and productive if more were included. A suggestion in this respect might work wonders and bring in many additional sales at a slight extra cost. In blank order sheets and return envelopes there is a silent appeal that some folks can't resist!

These are just a few random suggestions. Many house-organ editors will require this advice, and they are just human enough to appreciate friendly coöperation. Every printer should have within his organization some one who is competent to give some such service, which when intelligently rendered will make better house-organs. It will tie customers close and will bring in new business. If the printer does not have a competent house-organ man who keeps constantly on tap a multitude of new ideas, he should go outside and obtain the services of such an individual. The expense of this would not be very heavy and would be an investment of quality.

How does your customer's house-organ "stack up" alongside others in the same line? Size it up just as the reader does when it comes to his desk. Is it as good as it can be made? If not, perhaps the suggestions made here may be of help.

Talents are best nurtured in solitude; character is best formed in the stormy billows of the world.—Goethe





Photograph Copyright by Moffet Studio, Chicago.

Warren Gamaliel Harding

Printer-President

November 2, 1865

August 2, 1923

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EDITORIAL

CONSIDERABLE discussion has taken place of late regarding the need for a substitute for the present wood blocking used on engravings and electrotypes. It is true there is considerable room for improvement, as a great amount of extra time is undoubtedly required for make-ready, owing to the character of many of the wood blocks on which engravings and electrotypes are mounted. It is difficult to understand, though, why more attention is not given by printers to the use of the patent metal bases, of which there are a number available today. The use of these bases would eliminate much of the trouble encountered with the wood blocks, and, besides, better results can be secured and time can be saved in makeready, because of the greater solidity under the printing surface, to say nothing of the time saved in register where more than one color is being used. This of course will not apply on smaller engravings that are run with type, but there are a great many of the larger printing plates now mounted on wood which could be used to great advantage on the metal bases.

IN THE proofroom notes of this issue the editor of that department has offered a valuable suggestion which we trust will be followed by our readers who are interested in that important part of the printing plant. Every proofroom requires reference works of some character, differing undoubtedly according to the kind of work handled. There are many who would like to know just which works are of greatest assistance, and inquiries are frequently received for this information. If our proofreader friends will write us telling of the reference works they have found most helpful we shall take pleasure in passing on the information for the benefit of the trade at large. We sincerely trust that the request made in the Proofroom department of this issue will bring forth a large number of replies.

THE printing and allied trades of California are to be highly complimented upon the efforts being put forth at this time to hold an extensive educational exhibition on the Pacific Coast in connection with the annual conventions of the California Typothetæ and the San Francisco and Pacific Coast Clubs of Printing House Craftsmen. This will take place October 8 to 13 at Oakland, California, and if we remember rightly it will be the first time such an event has been held on the Pacific Coast. A recent letter from the exposition director, Dave N. Mallory, gives some enlightening information regarding the growth of the printing trades in that territory since 1914. Mr. Mallory writes: "We find that from 1914 to 1919 the business as a whole increased in sales, the book and job end showing 94.5 per cent increase, the newspaper business 86.4 per

cent. Figures available for the increase in business from 1919 to 1923 lead us to estimate that 50 per cent increase would be reliable. This survey covers the printing industry including the book and job printers, news printers, bookbinding, engraving, lithography, newspapers and periodicals, total number 3,673; daily newspapers 369; weekly newspapers 1,840; number of persons engaged outside of proprietors and business offices 34,905; capital invested \$78,843,167; the cost of principal materials purchased \$35,580,813; the sales value of product \$118,274,989. Only the totals are given here, because of the vast number of figures contained in our detailed statement. The business conditions of the Pacific Coast are exceptionally good, and the prospects for the future were never better. Our printers are very optimistic and the fact that they are eager for education along development lines shows that they are alive to the situation which confronts all, the necessity for increasing their capacity in proportion to the increase of the manufacturing business on the Pacific Coast."

Federal Trade Commission's Ban on Composite Statements of Cost and Production Averages

Elsewhere in this issue will be found reference to the report of the Federal Trade Commission placing a ban on the compilation and publication of statistics setting forth averages of production and costs of operation. This order to discontinue the practice of issuing these composite statements is far reaching. We would not for a moment attempt to offer any criticism, or even to suggest that there is cause for criticism of the commission's action. We can not help but feel, however, that in the light of present conditions in the trade the whole matter of gathering these statistics and publishing them for the benefit of the trade seems somewhat ludicrous — it seems to have been a waste of time, effort and money.

It must be said at the outset that the benefit derived from the composite statements of production and cost of operation does not consist of their use as positive guides for each individual plant. The statements present merely averages. Scarcely two plants will show exactly the same figures, owing to the variation in the nature of the work produced, as well as to the varying degrees of efficiency maintained. Hence the real value of the statements lies in their use for the purpose of comparison. The real figures of production and cost must be secured by each plant individually through the maintenance of accurate methods or systems for determining those figures. Without such a method or system a printing plant is in exactly the same position as a ship at sea without a compass.

As regards the possibility of standard prices being established through the compilation and publication of the composite statements, it must be acknowledged that such a contention is not without foundation. From present conditions, however, according to reports that come from nearly all sections of the country, printers today are farther away from any possibility of establishing standard prices than they ever were, regardless of all the time and money that have been put into the work of gathering, compiling and publishing the composite statements, as well as into the work of educating printers in the proper methods of determining costs.

The situation is a serious one, not one to be passed over lightly. Printers, it seems, are determined to get work into their plants regardless of cost, and prices are cut below any possibility of profit simply because "If I don't the other fellow will." Take any job into twenty different plants, and twenty entirely different prices will be given. If the variations in prices were slight there would be some explanation possible; but when the variations on the same piece of work run as high as several hundred dollars, and even to a thousand dollars or over, explanation is difficult, to say the least.

We do not for a moment want to take the attitude of crying "wolf, wolf," or place ourselves in the category with the calamity howlers, but it is evident that the time has arrived for drastic action toward decreasing, if not wholly preventing, the promiscuous and suicidal slashing of prices.

The Miller Saw-Trimmer Company's Presswork Contest

The results of the quality and production contest for pressmen, recently conducted by the Miller Saw-Trimmer Company, a report of which will be found in the Trade Notes section of this issue, will undoubtedly prove of great interest to the trade in general. The company is to be complimented on what it has done for the trade through this contest, especially as regards the production figures, records being established which should be aimed at by all printers.

There is one grave danger arising out of the figures compiled as the result of the contest, however. As set forth, the comparisons at first blush place the established averages of production of the United Typothetae in a decidedly unfavorable light, the records of the five winning contestants running over one hundred per cent more than the United Typothetae's figures. The immediate conclusion would naturally be that there must be something radically wrong with the typothetae's figures. A little careful thought, however, will show otherwise.

It must be borne in mind that the records established by the typothetae are averages from many plants, based on the figures that must be used by the printer in selling his work, or in establishing his selling prices. For this purpose various factors must be considered besides the production during actual running time. To use figures of production that are based on actual running time only would prove fatal to the business. If presses could be operated at one hundred per cent production continuously — which is a standard to aim at, it is true — matters would be entirely different. Actual records of production over a period of months, however, show that

presses fall far short of being operated at one hundred per cent production.

Every plant must face a certain amount of idle time, and while the object must be to keep this idle time down to the lowest possible amount, nevertheless dull seasons are a source of considerable non-productive time, and delays from various causes — waiting for O. K.'s, cleaning up, repairs when necessary, and numerous other things — must be taken into account. And the expense of this non-productive time must be carried by the productive time. Therefore, when establishing selling prices, or making records of production on which selling prices are to be based, the idle time must be included with the actual productive time. In other words, the periods when a plant is operating to capacity must be made to carry the plant through the slack periods. It is nothing other than the lesson that has come down to us through the ages in the Good Book, where we are told that during the seven plenteous years the fruits of a fifth part of the land were stored up against the seven years of famine which followed.

It is on this basis — the only one that can be considered sound from a business standpoint — that the figures for selling the product of the printing plant must be established. This is the basis on which the typothetae has established its figures. We can not help but fear that many reading the records shown in the report of the contest may feel that they, too, should secure similar production and therefore be led to use those figures for their own production records. Hence we feel there is need for urging caution in the consideration of the records published as the result of this contest.



The Country Editor

Posed and snapped by his granddaughter, six years of age. The portrait is of George Legge, secretary-treasurer of The Granby Printing & Publishing Company, Granby, Ontario, who writes us that nearly thirty years ago THE INLAND PRINTER occasionally reproduced photographs in which the father of the little girl who took this picture used to be the model. Turn about is fair play.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

German Trade Journal Editor Submits Comparative Table of Type Heights

To the Editor:

BERLIN, April 4, 1923.

The measurements of type heights given you by A. W. Michener and printed in your issue of last March, page 848, have aroused keen interest on this side among typefounders. Dipl.-Ing. Graumann, of the famous Berthold typefoundry of this city, informs us that there are differences apparent when comparing Mr. Michener's figures with the type heights used on their orders cast for the countries set forth in the following table:

| Country | Height According to THE INLAND PRINTER | | Height According to German Usage | | Differences in Mm. | Remarks |
|---------------------------|--|----------------------|----------------------------------|--------|--------------------|--|
| | Inches | Mm.* | Points | Mm.* | | |
| Africa..... | 0.918 | 23.317 | 62.03 | 23.326 | 0.009 | Old Normal Height. |
| Australia.... | 0.918 | 23.317 | 62.03 | 23.326 | 0.009 | |
| Bulgaria..... | 0.936 | 23.774 | 63.00 | 23.69 | about 0.084 | Old Normal Height, some have own height. |
| Canada..... | 0.918 | 23.317 | 62.03 | 23.317 | 0.009 | |
| Denmark..... | 0.982 up to 0.987 | 24.942 } 25.069 } | 62.66 | | | Chiefly Normal Height, only a few have own height. |
| England and Colonies... | 0.918 | 23.317 | 62.03 | 23.326 | 0.009 | |
| France..... | 0.928 | 23.566 | 62.66 | 23.566 | | |
| Mexico..... | 0.918 | 23.317 | 62.03 | 23.326 | 0.009 | |
| Russia..... | 0.989 | 25.120 | 66.75 | 25.091 | 0.012 | |
| South America... | 0.918 | 23.317 | 62.03 | 23.326 | 0.009 | Old Normal Height. |
| United States of America. | 0.918 | 23.317 | 62.03 | 23.326 | 0.009 | |

*1 inch English equals 25.40095 mm. at 20 degrees Celsius.

Perhaps it may be useful to state the German figures arrived at, so that the foundries of both countries may compare notes. EDITOR, *Deutscher Buch- und Steindrucker*.

Why He Likes Caslon Old Style

To the Editor:

NEW YORK CITY.

The controversy about the beauty and lack of beauty in Caslon Old Style as appearing in your paper has always been very interesting from both sides, and I wish we could have more of it.

Mr. Werner, perhaps without thinking, sums up the entire argument in the seventh paragraph of his article in the August number where he says, "What Caslon was after was *type to sell*." This brings the argument right up to date because that is what we are all after. It seems to be easier to sell typography set in Caslon than all other type faces combined. Personally, I think Caslon is the most beautiful of all type faces, not because so many others think so, but because it is always easier to sell it.

DAVID J. GILDEA,

David Gildea & Co., Incorporated.

Can Any of Our Readers Supply This Information?

To the Editor:

LEICESTER, ENGLAND.

We have seen a series of colored prints, four different subjects, the name of the artist being N. C. Wyeth. The titles of two of these subjects are "The Indian in His Solitude" and "The Magic Pool." We are anxious to find out, if possible, who published these prints, and whether the artist is still alive. We have seen specimens of the prints over here which we are told were purchased in the States fifteen or twenty years ago. If you can give us any information about these we should be extremely obliged.

DE MONTFORT PRESS,

F. W. Lawrence, Director.

YOU ARE THE MAN TO WATCH!

Frank Farrington's Business Talks

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All the time you spend wondering how the other fellow gets away with it, how he is able to do as he does and not lose his position, his business or his reputation, is wasted time. It counts for nothing, either for you or for that other fellow.

You are the man for whose actions you are responsible. You are the man whose success is up to you, whose business must have your attention, whose reputation is in your hands. You don't have to worry about the way some one else handles his business, brings up his boys, or treats his employees. Your anxiety about all those things should begin at home.

You are interested in the welfare of the community at large, in the welfare of your fellow men, but your responsibility in connection with those broader interests is the responsibility you should feel for your own actions and for their bearing upon other people's rights.

If you criticize others, you lay yourself open the more to criticism. If you call attention to the faults and failures of others, you help them in no degree and you better conditions no whit.

Spreading the news of other men's derelictions does not make your community better. It does make you worse and it does put you in a rather poor light with the people who hear you talk, even though they may express approval of your sentiments and appear to enjoy your conversation.

You can do a good deal for yourself if you make the effort to do the best you can. You can do a good deal for others if you do the best you can with yourself.

To do the best you can do is enough. If you do that much people will be less likely to find fault with your efforts and you will probably get out of the habit of finding fault with theirs.

You are the man whose actions you should watch and whose tongue you must control.

FEW things are impossible to diligence and skill.—Johnson.

A Merchandising Plan for Printers

BY N. C. TOMPKINS

Advertising Manager, The Creamery Package Manufacturing Company



THIS plan following is, of course, an idealistic one, but it is elastic and may be adapted to a plant of any size. In the smallest shop all the duties may be taken care of by one or two men, while in the largest one man with a few assistants may be required to handle each division. As production increases, the sales department may be increased by adding to the personnel and to its activities, without changing the plan of operation. This merchandising plan will sell printing in the same scientific manner that any product is sold, as the fundamentals of the merchandising of all products are the same. The amount to invest in the merchandising of a product should be a certain percentage of the sales. One new in business should invest at least twenty per cent of estimated income in advertising and selling. Of this amount advertising proper should be allowed about five per cent.

SALES DEPARTMENT

As the name indicates, this department is responsible for selling the product of the plant, at a profit. It is divided into three main divisions: Advertising, Sales Promotion, and Sales Staff.

DIVISION OF ADVERTISING

Although printers really make their living in large part by producing advertising matter, in the United States those who have used advertising or are using it in a way that even approximates its possible maximum effectiveness can almost be counted on one hand. The same condition is true of almost any business concern, but if the printer is going to show his clients how to advertise successfully he must first point to his own success in the use of this mighty force. Advertising may be compared to electricity in that when it is used by an ignorant or inexperienced operator it may be wasteful, even destructive or disastrous, but when used by a skilled and experienced operator it is a teacher, a business builder and a fortune maker.

Before a printer begins to advertise he should carefully consider all phases of advertising. In order to secure the greatest returns he should try to be distinctive. When an advertisement tries to sell everything it frequently sells nothing. It is not necessary to specialize in the work actually produced in the plant, but all advertising should feature one particular service, bringing in the other services incidentally when space permits. If this plan is pursued the printer will become known as a catalogue printer, a color printer, a broadside printer or a booklet printer, taking it for granted that the plant backs up the advertising. If the printer becomes known as a booklet printer, for instance, all who have a booklet job will naturally think of the printer with a reputation for such work.

Some will object that specializing in the advertising will tend to turn buyers elsewhere for other kinds of work. It will have this tendency, but the right kind of salesman can use it for a stepping stone to all other work.

The Glidden Company manufactures a big line of varnishes and sells them, too, but its advertising guns are concentrated on Jap-a-Lac. Instead of holding back the rest of the line the Jap-a-Lac pulls the rest up with it. The same thing is true of Paris Garter advertising and of a host of other products. Every printer should have a trade-mark which is distinctive and understandable, and it should appear on all his advertising. A trade character is also advisable, as this will increase the attractiveness as well as the pulling power of all advertising. The Old Dutch Cleanser Dutch Maid and many others are

worth millions to their owners. Frequently the trade-mark and the trade character can be the same.

A slogan is effective advertising if it really says something, because it can be reiterated where space is small, as on billboards, street car advertisements, etc. Because of their great selling value, "Eventually, Why Not Now," "Kodak as You Go," and similar slogans are almost unpurchasable.

Newspaper Advertising.—Newspaper advertising is an indispensable part of any printer's advertising campaign. It reaches practically every possible buyer of printing, buyers that appear on no purchasable list; it reaches the man who is thinking of going into business and gives the first printer to win his acquaintance an inside track; it accentuates every other method; it has a big indirect influence as it reaches the silent partners, the directors and influential employees; and the space can be adapted to the money available. Needless to say it must be persistent and must appear at regular intervals.

Trade Paper.—Not every printer will be able to use trade papers effectively, but the local Chamber of Commerce magazine usually produces well. For any one specializing in printing for a certain industry, such as clothing, sample books, electrical jobbers' catalogues or specialties of this nature, the leading trade paper is very productive; every reader is a prospective buyer.

Direct Mail.—This is the backbone of the printer's advertising campaign; it performs the double-edged duty of advertising the printer and giving prospects a sample of his work. It also shows the prospect that he practices what he preaches. Direct mail may be divided into many heads, which are discussed below.

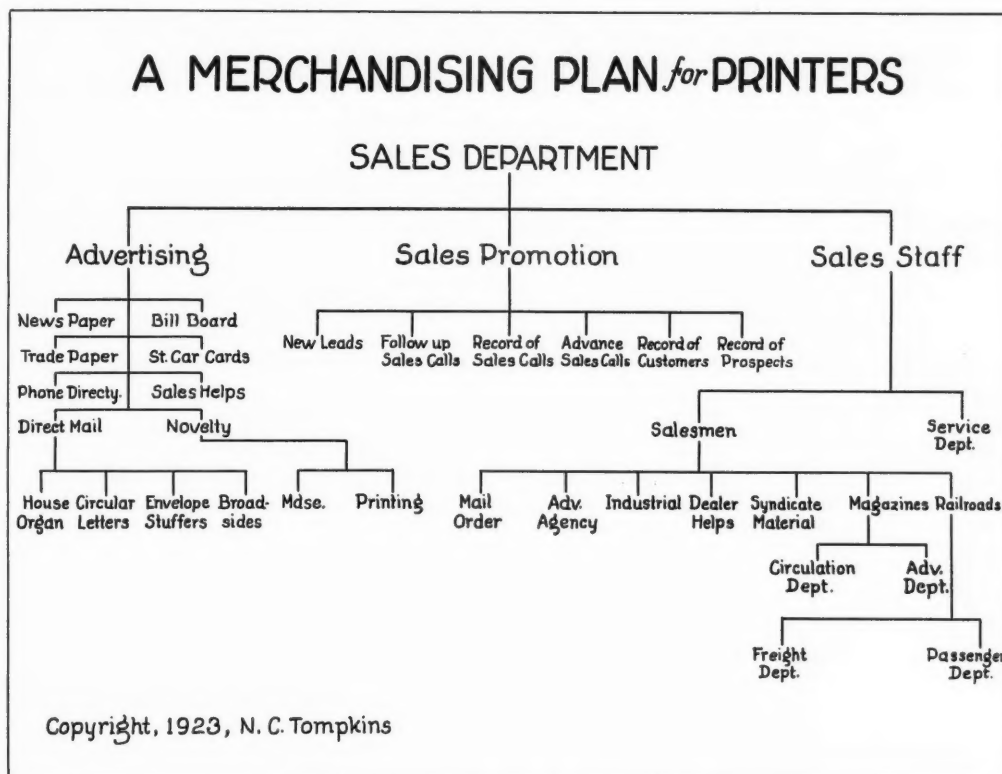
House-Organ.—The house-organ question is one that must be approached with fear and trembling. It is very expensive, and to start a house-organ and later be forced to drop it is to lose most of what was invested and to destroy the confidence of advertisers in this form of advertising. Unless the house-organ has a definite message, unless it can be written interestingly and its freshness remain unimpaired from month to month it had better be avoided. Despite the fact that the buyer of printing is swamped with house-organs of printers and others, there is always room for one more if it is distinctive and causes the reader to look forward to the next issue. Goodness knows the buyers of printing need education, they need amusement, and the printer who can produce a house-organ that will fill such a niche has a gold mine. A house-organ need not be large. Some very successful ones are only four pages, and there are some house-organ blotters which are treasured by recipients.

Circular Letters.—Marshall Field once declared it was possible to write a letter that would sell a million dollars' worth of goods. Many letters on record have accomplished almost as much. The pulling power of circular letters may be good, bad or indifferent, depending on the form and subject matter. Whether to fill them in and send them under a one-cent or a two-cent stamp is debatable and must be decided by experience, but both the largest and the smallest printer should include circular letters in their advertising campaigns. Business men are always keen about their mail and will seldom throw away an envelope without opening it, unless they know by previous experience that it contains uninteresting matter.

Envelope Stuffers.—Although in this country tons of envelope stuffers are turned out every day, scarcely a printer uses this form of advertising for himself. Part of the value of the

stuffer lies in its small size, which encourages a reader to look through it. Not a letter, invoice, statement or proof should be sent out without an envelope stuffer. The stuffers should be varied from time to time in appearance and subject. The amount of business they produce is astonishing. They can take the form of blotters or of folders, or both.

who are too busy to read a newspaper or who do not pass a billboard. They are effective themselves and also supplement other forms of advertising. Six cards or more may be used, depending on the money available. Like billboard advertising the message should be short and to the point. The small printer must choose between newspaper, billboard or street



Broad-sides.—The printer who is equipped to produce broad-sides in two or three colors, should by all means use this form of direct advertising. By their size broadsides compel the prospect's attention, and, if properly produced, they will impress their message on the reader in an unforgettable manner. But like everything the printer puts out for himself, they should be unusual and distinctive.

Novelties.—Because of their permanence novelties or souvenirs have an advantage over most forms of advertising. People like to get something for nothing, and some little gift will frequently win a friend for the house when every other method fails. They must be judiciously used, for occasionally a buyer resents anything that might influence him by appealing to his personal side. But even this exceptional man unconsciously admits the power of a novelty. Novelties may be in the form of desk or personal articles; they may be something that the printer can produce himself, such as memorandum books, diaries or scratch pads.

Billboard.—Some of the greatest successes in the printing business have been built on billboard advertising. This is profitable for the same reason that newspapers are. If properly located everybody sees billboards; employees, wives and business associates also see such advertisements and often influence the placing of an order. Only a few words should be on the board so that "he who runs may read."

Street Car Cards.—Cards in street cars have put many printers on the highway to success. Like the newspapers and billboards, almost every one sees them; they are read by many

car, for if he were to use all three forms he would probably be so swamped with business he wouldn't know where to turn.

Telephone Directories.—A \$75 advertisement in a telephone directory brought one printer over \$7,000 worth of orders. The value of such advertising, if judiciously used, can hardly be overestimated. Every ambitious printer should have at least an inch card in the telephone directory, even if he advertises no place else. A great many buyers use their telephone directory as a buyers' guide.

Sales Helps.—The salesman must have tools to work with, just as the compositor must. A good workman can do good work with poor tools, but he can do much better with good tools. Surely your salesman should be armed with something besides words if he is to convince a prospect that your organization is admirably suited to fill his needs. A portfolio showing samples of work produced for others is valuable. Some salesmen have a photograph album containing actual pictures of the plant equipment. A customer's permission should be secured before any sample of his printing is included in the portfolio, as occasionally a customer objects. This, however, is exceptional. The salesman should have an abundance of neatly printed or engraved calling cards, and should be encouraged to use them freely.

DIVISION OF SALES PROMOTION

This is the connecting link between the advertising division and the salesmen. It should be responsible for seeing that the inquiries developed by the advertising division are properly cared for by the salesmen.

New Leads.—The sales-promotion division should have charge of the mailing list, and should see that it is kept up to date. It should watch with an eagle eye for the new concern in business; such concerns always require printing of all kinds. Leads are obtainable from newspapers, trade papers and realtors.

Advance Sales Calls.—The sales-promotion division should be given the salesman's route a few days in advance and should write the customers when the salesman may be expected. This will advertise the salesman and the company, will frequently save the salesman's waiting on the bench, and will sometimes avoid wild-goose chases.

Follow-Up Calls.—This division should keep a record of salesmen's calls and see to it that each prospect is regularly followed up.

Record of Customers.—The modern business man regards his customers—his good will—as his greatest treasure and keeps an accurate and complete record of them. He not only has a record of what they have bought from him but he tries to get an insight into their business. He knows what they make and sell, and how they sell it. His record of each customer shows his competitors on that particular account, the reason for the sales he makes and the reason for his not getting the orders which go to competitors. He has the buyer's name and information concerning him, frequently in such detail as his age, birthday, habits and hobby. It shows a record of salesmen's calls and the result of each call. It takes time and money to keep up such a record, but it is worth it.

Record of Prospects.—A record of prospects should be kept, similar to that of customers. A complete list of every possible prospect should be compiled and kept up to date, although this list should not be larger than the sales staff can call on frequently. If the list of prospects is large and the sales force small, part of the prospects should be considered actual prospects and worked on intensively for six months or so. Then those not sold should be replaced by new names from the prospect list. This list should be up to date and accurate, and each prospect should be followed up with painstaking care until he is transferred to the customers' file. The same enthusiasm, courtesy and attention should be given to the prospect that the young man gives to his best girl during the courting period, but the attention should not lapse after the prospect becomes a customer, as frequently occurs when the sweetheart becomes the wife.

SALES STAFF

All the thought, preparation and record keeping which have gone before will be largely wasted unless the salesmen are on the job. What is the use of getting a horde of inquiries if there are not enough salesmen to intensively follow them up? Why get inquiries that poorly equipped salesmen—"misrepresentatives"—will destroy? Good advertising will help poor salesmen immensely and if used in sufficient quantity it may almost supersede him, but the most economical arrangement, the method that produces sales at the lowest cost, is unquestionably good advertising, plus good salesmen. Your salesman's work should be planned for him. You should know where he is going each day and what he expects to accomplish. Frequently his superior can lend a helping hand in closing a difficult account. At any rate it is good business to know what employees are doing.

First, the salesman should be a *trained* salesman, one who is qualified by experience or by talent to *sell goods*. Then he should know the printing business in all its romance and possible achievements. Finally, he should know the customer's business as intimately as possible. If a large force of salesmen are employed each man should devote his time to some particular branch of industry such as mail-order houses, advertising agencies, manufacturing plants, and the other big users of

printing. The abomination of the printing business today is the canvasser who takes up the valuable time of the business man and gives nothing in return. He would "like to have a chance to bid on the next job," but he does nothing to deserve the chance. Certainly much of the disrepute which the printer is trying so hard to overcome today is due to the tramplike type that is walking the streets, knowing nothing about the prospective customer's business and caring less, begging for a chance to quote on a job. The cheap salesman produces cheap results. Pay your salesman well, make him produce well or fire him.

Copy and Art Suggestions.—It is a humble printer indeed who doesn't advertise that he has a service department, but a well equipped service department in a printing plant is seldom found. Even a small printer can give considerable assistance to the small concern which has had no experience with advertising, but if he attempts to produce direct advertising for a company which has an advertising manager he is going to make himself look ridiculous. Good idea-artists and copy-writers are high priced, but they are not overpaid when it is considered that one of their ideas may sell thousands of dollars worth of goods. The small printer can not afford to hire all the time of these high-priced men. He can, however, make arrangements with free lances or advertising agencies to get assistance from such trained men.

A good service department is one of the best business getters the big printing plant can have. Many of the best accounts obtained by the salesmen will be by selling the work of the service department. No way will tie a customer to your concern as firmly as the production of printed matter which keeps his factory busy.

Competition is getting keener every day in the printing business. The concern that wishes to survive must pay more attention to selling its output. It must carry out a persistent, properly conceived merchandising plan; a spasmodic, hit-or-miss, now-and-then campaign is wasteful. When a man stops breathing, he dies; when a printer stops selling effort he stagnates. The time to start advertising is not necessarily when business is dull. Even the best conceived campaign requires some time to get under way. Prepare during times of plenty for times of famine. Most printers are "too busy" in good times to organize an efficient selling department, and when times are dull they "haven't the money." A selling plan like the one outlined can be adopted and followed by even a one-Gordon shop, and if the market is there it will build the one-Gordon shop rapidly until it is the largest in the city, in the State or even in the country, depending on the brains put into it and the ability of the owner to grow with it.

OBSERVATIONS-AT-LARGE

BY CLARENCE T. HUBBARD

It is easier to study printing salesmanship than to understand a printing house salesman.

The story of two-color work makes a good account. Properly told it makes a bank account.

It is better to have pipe dreams over new business than nightmares following competitive loss.

The lanky Arab commences his business transactions in the serving of lemonade. The Turk passes out raisins. The Englishman precedes his conference with tea. The American still sticks to his cigars. One printer obtained a large order from a member of the feminine gender, but only after he had met her request for a cigarette!

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Translucent Paper

Old Reader, Columbus, Ohio, wants to know how to make paper transparent, but neglects to tell for what purpose this paper is wanted, which will make a difference in the treatment required.

Answer.—To make paper transparent without destroying the fiber is still being experimented upon in laboratories. Paper can be made translucent by treating it with a resin, oil or wax, and this is frequently done by processworkers when they are obliged to make a print on sensitized metal from a sheet of paper printed on one side. Canada balsam and gum mastic dissolved in as little white spirits of turpentine as is necessary makes an excellent varnish for this purpose. Paraffin wax ironed into the back of the paper with a hot flatiron is quite effective. A varnish much used for making paper translucent is made by heating in an enamel-lined saucepan one ounce each of paraffin wax, powdered resin, gum elemi and three ounces of spirits of turpentine. See to it that all the ingredients are as white as possible. Stir constantly, and when it begins to boil allow it to nearly cool, then stir in three ounces more of spirits of turpentine. This can be bottled. To use, brush it on the back of the paper, which should be kept warm on a heated plate.

Photoengraving for Ages to Come

Frederick W. Hume, of the National Publishers' Association, the members of which print a billion copies of magazines yearly, expressed at the photoengravers' convention what experienced publishers believe, that relief plate engraving is not likely to be superseded for generations to come by any rival method for magazine printing. It is in getting rich color effects with the fewest printings that relief engraving is superior, and Mr. Hume predicted that work in two, three and four colors will be most in demand for many future years. He advised photoengravers to go out and sell quality, saying: "You are not charging enough for your service. I think your whole system of charging by the square inch is wrong. You might as well class this artistic feature of publishing with so many cubic yards of concrete in a pier or so many square feet of brick pavement, as to adhere to the square-inch method as against a fine painting."

The Manul Process

Karl Werth, owner of the Manul process, is now giving demonstrations in this country. The method consists in coating a glass plate with a very thin film of a transparent bichromatized colloid and when this coating is dry pressing the film side of this glass in intimate contact with a page of black type on perfectly white paper. By exposing this glass-covered type to strong light for precisely the correct period of time and then bathing the glass in baths of different anilin dyes a negative image of the type can be developed in the colloid coating on the glass. The principle of the process is this: The light passing through the glass begins at once to harden

the bichromatized colloid film in contact with the printed page. The light is absorbed by the black type while it is reflected back from the white paper. Consequently the film over the white paper is hardened to a greater degree than that in contact with the type. The different degrees with which the colloid is hardened permits an image to be developed in the film on the glass plate. Every processworker will appreciate what a delicate calculation the exposure must be when working with papers of different degrees of whiteness. Mr. Werth expects to sell licenses to use the Manul process in this country for large sums of money.

The *Scientific American* for July, 1922, page 41, gives the opinion of some European writers on Manul: The French journals claim that the method was anticipated by Yvon in 1890, and more recently by Fontenay. French workers use gelato-bromide emulsions for the same purpose as in the Playertype. Ullman, the inventor of Manul, uses bichromatized albumen. Professor Albert, of the Institute of Graphic Arts, Vienna, finds that albumen and fish glue are best, and gives several formulas. One of them is: Water, 2 ounces; fish glue, 1 ounce; ammonium bichromate (10 per cent solution), 7 drams, and pure sugar (12 per cent solution), 6 drams. He finds the duration of exposure a serious difficulty. The light must be strong and of constant power. He developed in cold or slightly warm water, and stained the film in fuchsin and chrysoidin.

The Fixing of Dry Plates Important

Gustav R. Mayer, Buffalo, gives some valuable advice in the *American Photo-Engraver* on the fixing of dry plates used by the processworker. He says in brief: "Sodium thio-sulphate is the proper name for the fixing agent that is commonly called 'hypo.' The most practical strength for the fixing bath is twenty-five per cent. A forty per cent bath would be more rapid in action, but there would not be sufficient water to dissolve the silver halids. The ordinary rule for thorough fixing is to allow the negative to remain in the fixing bath after it is cleared for a period of time equal to that required to clear it. After development, negatives should be washed for a minute or two before fixing. A short stop, or rinse bath, is recommended as follows: Two quarts of water, one ounce chrome alum and a half ounce of acetic acid."

Anaglyphs

From Philadelphia comes a query about stereoscopic views which our correspondent saw years ago. Two halftones were printed over each other in colored inks but out of register. When looked at through spectacles of different colors the picture came out like a regular stereoscopic view. He thinks such pictures would make an advertising novelty if he knew how they were done.

Answer.—These pictures are Anaglyphs, invented by Louis Ducos du Hauron in 1857. Photographs are made with a stereographic camera as usual, and halftones made from these

photographs. The halftones are printed in transparent red and a greenish blue ink, out of register from right to left about one-eighth to one-quarter of an inch. The result is a confused picture, but when viewed through spectacles the glasses of which correspond to the two colors of the inks the picture becomes stereoscopic. Through the red glass only the blue picture should be seen, and through the blue glass only the red picture should be seen. These spectacles are called an anaglyphoscope, and the colored glasses must be arranged as to right and left to correspond with the way in which the colored pictures are printed.

Philadelphia Photoengravers

Philadelphia was famous thirty years ago for the high quality of its photoengraving, a reputation undoubtedly due to the pioneer work of Fred E. Ives and Louis and Max Levy. The Electrotint Engraving Company, Gatchel & Manning and the Photo-Chromotype Engraving Company are still true to their old-time traditions. A letter from Arthur E. Brock, president of the Photo-Chromotype Engraving Company, states that his company has purchased a five-story building at 811 to 835 Cherry street, in that city. This building contains about 17,000 square feet, is well supplied with windows

in all outside walls and has a light court in the center. Besides making excellent color blocks, this firm does a large business in brass and steel dies, and in brass plates for printing on boxes and coarse bags. Brass plates for printing wooden rulers and yardsticks, as well as specially designed brass outdoor signs for all purposes, are some of the firm's specialties. Photoengraving is utilized to start the engraving on the brass plates and steel dies, but the great depth required must be done by routing machines and by much hand chiseling.

Ben Day Tints on Negatives

On page 409 of THE INLAND PRINTER for December, 1902, were printed some halftones with a mechanical tint in the backgrounds which attracted much attention and brought many inquiries as to how they were made. This was discussed at some length on page 910 of the March issue the following year. These effects were produced by laying Ben Day tints on the negatives. This is something that has been neglected by photoengravers and other processworkers. The Ben Day people are now sending out proofs to illustrate the effects that may be obtained by laying Ben Day tints on the negative instead of on the plate. It is like giving the engraver a new medium to work with.

Notes on Offset Printing

BY S. H. HORGAN

Offset Zinc Tinting After Photo-Printing

Anton Wild, of Buffalo, with an exceptional experience at photolithography and processwork, adds his experience to this question, which was considered in the June number. Mr. Wild says: "The trouble is that very few understand the underlying principle, which is that an even solution of quite thick gum must be brushed over the zinc after the print is developed and that this gum coating must be allowed to dry thoroughly. I always add a small quantity of phosphoric acid to the gum solution; say, a tablespoonful of acid to eight ounces of gum solution. This acid will not etch the zinc or roughen it in the slightest. If this gum coating is put on too thick it will be likely to peel off. After the thick coating of gum is good and dry, wash it off and rub the zinc over evenly with a sponge and a thin solution of gum. A zinc plate prepared in this way will never tint when printing."

Planographic Printing From Rotagravure Transfers

J. W. Craft, of Philadelphia, writes: "Here are some prints on paper showing linoleum designs. How are these printed, by rotagravure or offset? The halftone screen in them looks like rotagravure, though the printing resembles offset."

Answer.—These advertisements of linoleum designs are printed direct from grained zinc in six printings. The designs were originally engraved in the rotagravure manner on flat plates. This means that the rotagravure screen, with opaque squares and transparent lines, was used in the photographic printing. This method is all wrong. The rotagravure screen will never compare with the ordinary halftone screen in making transfers for the printing, either in the photographic manner from grained zinc or from the rubber blanket on the offset press.

Offset in the United States

T. J. Eamer, of London, after a tour of the United States, tells something of what he saw as to the progress of offset in this country. He found many plants with batteries of twelve, eighteen and twenty-five offset presses. When estimating they figure the speed of these presses at 2,250 an hour for eight hours running time, though the actual speed is well over 3,000

an hour. When checking up some of the offset presses he saw in operation he found the speed to be well over 4,000 an hour. A newspaper press was built to deliver 11,000 an hour, but rotagravure gave better effects and was preferred both by advertisers and by the public, so the newspaper offset press was turned over to commercial uses. By the use of halftone on the offset press it is found that in six printings effects can be obtained that formerly required twelve to twenty printings. As to the wearing qualities of an offset plate, a grained zinc plate with a photographic albumen image on it is estimated to give 50,000 impressions, while in practice it frequently gives 100,000 impressions.

Negative Into Positive Prints

J. A. Jackson, Brooklyn, New York, asks about changing a negative print on grained zinc to a positive. He makes a continuous tone negative and puts it up in a diapositive camera with a halftone screen, and in that way gets a high-light halftone positive, from which he has to make a halftone negative in the camera or print at once on grained zinc, which gives him a negative image on the zinc. He wants to know how to change this negative print on the zinc to a positive print.

Answer.—If it is an inked albumen print on the zinc the best way to change it is to flow it with a thin varnish of shellac or dragon's blood; let this dry, and after soaking it a while develop it with spirits of turpentine and a tuft of cotton. After washing it well, put in acetic acid to destroy the albumen. Another way, if the print is in fish glue, is to flow with a thin asphalt varnish, dry and treat with weak sulphuric acid, which goes through the asphalt, reaches the glue and clears it away, carrying the asphalt with it and leaving a positive print in asphalt.

TALENTED ACTORS

A widower was to be married for the third time, and his bride had herself been married once before.

The groom-elect printed across the bottom of the wedding invitation sent to his particular friends:

"Be sure to come; this is no amateur performance."—*Le Rire, Paris.*

Observations on Type Designs and Type Designers and Their Press Agents

BY HENRY LEWIS BULLEN



DURING the last few years the wealthy manufacturers of composing machines have directed their attention to art as applied to type faces. Within the current year the art and certain artists have been press-agented with unprecedented ardor. A new field has unfolded itself to the advertising managers of the composing machines. They appear to believe that the important thing is that they have — however belatedly — discovered that there really is such an art and that they have made the somewhat belated acquaintance of artists who actually practice it — men whose reputations make the best kind of advertising pabulum. These publicity men, like neophytes of all sorts, in true missionary spirit, are eager to acquaint the world that there is a way to suck eggs, while seemingly unaware that many unassuming though effective persons have been quietly sucking eggs that way for some few centuries. The press agents have also persuaded a few excellent young and ambitious typographers to volunteer as assistant missionaries. All this is quite to be expected, because before the grand discovery was made nothing was less inspiring or more soulless than composing-machine advertisements. Now they are replete with history, enthusiasm and sentiment in honor of an art which in their quite recent age of darkness merely existed to be appropriated, sans recompense and sans other things much appreciated in polite society.

No one has been more interested in this new zeal for our old art than I, or more sympathetic with the zealous ones, most of whom I know and for all of whom I have good hopes. Their campaign has been more personal and more assertive of personal opinion than has been customary, and they will, I am sure, pardon me for meeting them on their own chosen ground while I go into conference with them. I am a typefounder and rather proud of being a member of a typefounding organization distinguished among other things for the modesty of its advertising. Though I am not an artist, I am a printer, and have occasionally done something in behalf of printers and printing. It is a matter of satisfaction to me to remember that in 1897 I took an obscure, slow-selling type series — which had until then unprofitably cumbered the specimen books of two of the leading typefoundries of the world — gave it a name and by issuing specimens to demonstrate its adaptability to publicity uses, made it a best-seller of the first class. As I found it, it was called "Old Style No. 1" in America and "Old Face" in England. The name I gave it is Caslon Old Style! Through my initiative the printers are enjoying the use of the Cloister Old Style series and the Garamond series, roman and italic, neither by any means original. These series are, however, conscientious reproductions by Morris Benton of designs which the highest authorities declare to be masterpieces, each supreme in its own school. I thus depart reluctantly from the traditional anonymity of typefounders to establish my right to be critical, if need be.

The typefounders heartily welcome the entrance of the composing-machine makers into the arena of type design. For these many years almost all the type designs used in machine composition have been copied, without recompense, from designs paid for, developed at great expense, and finally proved to be salable, by the typefounders. Even today I doubt if there are more than half a dozen type designs available in machine composition that were paid for by those who sell mat-

rices. This uncommendable practice is to cease, I understand, under the direction of Messrs. Bartlett and Goudy, both thorough artists, who know that artists must be protected or art will die. I trust that the composing-machine folks will not copy each other's designs. How intent one of the composing-machine companies is in attempting leadership and abandoning inglorious followership may be gathered from Lesson II in the series of advertisements entitled "Primer of the Monotype." That advertisement is headed by a protest against copying in the stirring verse of Kipling, which I am glad to accept as a declaration of principle by which the makers of that invaluable machine will be guided in the future. Here are the significant words:

And they asked me how I did it, and I gave 'em the scripture text: "You keep your light so shining a little in front o' the next!" They copied all they couldn't follow, but they couldn't copy my mind, And I left 'em sweating and stealing a year and a half behind!

Who can doubt that there is a ring of sincerity in this that does honor to the company publishing it? — although the printer of the advertisement has by a cruel mischance set the larger lines of the advertisement in types which are exact replicas of the Bodoni series designed by Morris Benton, chief of the designing department of the American Type Founders Company, originators of the Bodoni type family. The advertisers, now beginning to create their own designs, will understand how unpleasant it is to find one's design property, developed at a cost of thousands of dollars, copied so closely that the types fit into the originator's matrices with absolute precision. This poetic declaration of principle in the matter of type design leads me to infer that already, having entered the path of honor, some concern which couldn't copy the composing-machine company's mind has been copying its designs. That is reprehensible.

I think the press agents of the composing-machine companies are overpraising their art directors, well known themselves for their modesty. It was the Mergenthaler Linotype Company which first undertook, under the directorship of Edward E. Bartlett, to clean house and do something for the artistic side of typography. This was in 1914. Mr. Bartlett has purged the matrices of such well beloved series as French Elzevier, Scotch Roman, Caslon Old Style, Bodoni, and others, until they look surprisingly like the series of the same name designed and made by the old-fashioned (but ever young) typefounders. This is good work. Now comes the first effort at originality in linotype faces — Benedictine, designed by Joseph E. Hill, a newcomer in type design, Mr. Bartlett being the critic, in which role he has had a lifetime's experience. Benedictine is the work of a capable artist from whom still better work may be expected after he has gone deeper into the study of this most difficult art. If Mr. Hill had enjoyed the guidance of Morris Benton, the Benedictine design would have come through the machine in better style in the light weight. The heavier weight is an admirable type face. My young friend Harry I. Gage's essay introducing Benedictine is a model of restraint. Anything I have said or may say about too-vociferous press agents does not apply in the slightest degree to Mr. Gage. He keeps his feet on the ground. He is a most valuable acquisition to his company, especially in the excessively difficult task of creating a new and advanced school of compositors that will be needed to make the linotype display faces and ornaments not too costly in use. Whatever Mr.

Bartlett does or directs is done with dignity. While discussing the excellent work of the Mergenthaler Linotype Company — may they also be protected from the copiers! — a word of praise is due to the beautiful and useful ornaments designed under Mr. Bartlett's direction by Edward Edwards, J. E. Hill, O. W. Jaquish, Jr., and other good artists.

The Monotype company followed the Mergenthaler Linotype Company into the straight and narrow path in type design that leads to better things for the printers. It was in 1920 that the Monotype company offered the new position of art director to Bruce Rogers, than whom no man has made a closer study of type design. Mr. Rogers, however, reluctantly declined the honor, because he shrinks from being made the subject of personal exploitation. He is not a good advertising man, which was a misfortune both to the Monotype company and to the printers. In 1921 Mr. Goudy accepted the position. He is ideally fitted for it, both as artist and as advertiser. Advertising lost a master mind when Frederic W. Goudy became a type designer. I am not as conversant with Mr. Goudy's unseen work in improving monotype faces as I am with Mr. Bartlett's work in that direction. Doubtless much has been done that is no less good because it has not been advertised. As I write, the advertised results of Mr. Goudy's art directorship consist of the entire series named Garamond and a preliminary showing of the eighteen-point size of an excellent Jensonian design called Italian Old Style. This is a good beginning, and will doubtless be improved upon.

My young friend William A. Kittredge, in a recent article, furnishes some information and some misinformation about Mr. Goudy's work. Of course I don't agree with him when he says that Mr. Goudy is "the most eminent type designer of all time." No, no! There were Jenson and Tory and Garamond (with a *d*) and Grandjon, and there is a Bruce Rogers, whose Centaur types, now the property of the Metropolitan Museum of Art, are in my opinion the most exquisite, yet dignified and clear type design ever put on paper. I would have enjoyed hearing the interview between Messrs. Goudy and Kittredge when Mr. Goudy reproved this youthful indiscretion of overpraise. As Mr. Kittredge says, "We should really like to hear what Mr. Updike has to say about that!" Well, Mr. Kittredge says that when the Lanston Monotype Machine Company "saw the light and retained" Mr. Goudy "in the happiest of typographical alliances," Mr. Goudy, "casting about for an idea for a new type, decided to do a Garamond face that . . . would not be a servile copy." I feel sure Mr. Kittredge is misinformed, because the American Type Founders Company four years before had produced its Garamond series, which is as nearly as possible identical with the only surviving types designed (or if not designed, certainly inspired) by that greatest of all designers of the school now called "old style." So we see that it wasn't "an idea for a new type face" that Mr. Goudy was looking for. He was providing a type face that could be sold as a substitute for the Garamond series of the American Type Founders Company. Mr. Kittredge says that Mr. Goudy's Garamond is better than Mr. Benton's Garamond, while on the other hand Stanley Morrison, the best overseas authority on types and printing, says (I quote with permission): "I take a great interest in this face, and regard it as superior to Caslon. I was the first in this country to use this face and tried to get English founders to cut a similar face. . . . But the ——— firm was not prepared to cut a Garamond, and I approached the (English) Monotype corporation. Mr. Duncan, a countryman of yours, at once decided to do it, and we worked upon it together, taking early *Imprimerie Royale* books as a basis. I have asked Mr. Duncan to send you a copy of his specimen, which I designed. On this point let me say that in my view the American Monotype company's 'Garamond' is decidedly inferior to that of your company." This is a difference of opinion about

which I, with my young friend Kittredge, "should really like to hear what Mr. Updike has to say." Personally I see with not inexpert eyes that Morris Benton's reproduction, as revised by Thomas M. Cleland and Bruce Rogers (two artists peculiarly in sympathy with the sixteenth century French types), is better than the Garamont, but this is a matter the printers will decide for themselves — and in my experience the mass of the printers constitute (if you give them time) the only infallible jury. They may go crazy over a type face; they may make it the biggest seller that ever was; but suddenly the usurper is dethroned — the verdict is guilty of not being a masterpiece — the punishment is death!

In his article on "Revivals of Garamond Types," my friend Kittredge, writing in April, 1923, says the American Type Founders Company began the manufacture of Garamond "some months back" of the time Mr. Goudy decided to give his company a substitute — it was only sixty months! He tells a funny story about the typefoundry trying to do a "purely esthetic thing . . . by stealth . . . and . . . word leaking out," a horde of unsolicited orders poured in." Mr. Kittredge's order was one of a horde of about a dozen, when, through an accident, a specimen of one size got into *THE INLAND PRINTER*, before the Garamond series was ready for the market or put in the hands of the sales organization. This caused some confusion at a time when all types were having an unprecedented sale and work on new faces was necessarily deferred, but the total amount sold under these conditions was negligible. The big demand began when the series was completed and was advertised in regular course. Mr. Kittredge is worried about the increased importations of types — worried on account of the American typefoundry industry. He, perhaps, has ordered a font or two of the foreign types, and sees in his mind's eye many other printers doing the same because, as he says, American types are not good enough. But why worry? I have the statistics for a recent year; 21,785 pounds of foreign types were imported! This is not very alarming to an industry that counts its annual type product by millions of pounds. Some of these foreign types are imported by the typefoundries for customers who want hieroglyphic, Coptic, Greek, Russian and Hebrew types, which can not be made profitably here, owing to the limited demand. Mr. Kittredge says that these vast importations are the result of the incapacity of American typefounders! Stocks of American types are on sale in London and enjoy an extensive sale. The printers in Great Britain who rank with Mr. Kittredge in ability pride themselves on printing with American types. American type faces dominate in the printing of all European countries, except the Teutonic.

Mr. Kittredge should know better than to insinuate that the composing-machine makers alone employ the leading typographic artists. He says that "when the founders employ artists of the skill and taste of Mr. Goudy, Mr. Rogers or Mr. Cleland they will bring out types that are esthetically successful — until they do, they won't." The American Type Founders Company has paid for and produced nearly all Mr. Goudy's designs, and those it does not control it makes for him, while as art director for the Monotype company he has at this writing produced substitutes for the typefounder's Garamond and for his own Kennerley. Typographic artists who work for the typefoundry are Messrs. Cleland, Teague, the Rosa brothers, Cooper, Jaquish, Haftel, Roters, Miss Colwell, and others, in addition to its own staff. The American Type Founders Company bought Mr. Goudy's first type face — Camelot capitals — in 1896, and since that year that typefoundry has more than any other of his clients employed Mr. Goudy as a designer. Mr. Goudy, among other faces, designed Pabst Old Style and Pabst Italic, once much admired, showing that even geniuses grow gradually. At the present time, as I am informed, the typefoundry is waiting expectantly for two or

three of his type designs, to be furnished according to an agreement profitable to both parties, which are confidently expected to be worthy of both the designer and the typefounder. In the forthcoming new specimen book of the American Type Founders Company a Goudy Old Style type family will have a prominent place, and also a new type series, one of the best and most original things Mr. Goudy has done. Perhaps my young friend Kittredge will now cease to worry about the impending doom of the typefounding industry in America.

I trust Mr. Kittredge will not after this be so reckless in his statements and deductions. He is a future great typographer from whom we may expect much, and he will be wise to use his pen as restrainedly as he knows how to use his types, nine-tenths of which I dare wager are made by the typefounders whom he presumptuously attempts to tutor. His essay may mislead the unthinking, but as for the attitude of the thinkers I may quote from one distinguished typographer: "I have read some of Mr. Kittredge's writings, but I do not feel a better man for that."

Will Ransom in an article on Garamont ventured to say that the design suffered from the limitations of the monotype machines. Incidentally, I may also say that he thinks Garamont superior to Garamond. In reply to Mr. Ransom, Solomon Hess of the Monotype company protested that there were no limitations, as the machine had been made to conform with Mr. Goudy's drawings, and not the drawings to the machine, as usual. This is progress indeed, and a further reason why the users of monotype machines are to be congratulated on the new order of things. This is a courageous improvement. Any monotype machine may be adapted for setting Garamont by adding to the machine special keybars, stop bars, wedges and justifying scales. The cost of these special parts, as advertised, is approximately \$1,000, including matrices. These special attachments will not be usable for any other type series. Although a typefounder's reflection on this is that \$1,000 will buy a great quantity of types, I think this is a sacrifice to better typography that merits great praise. The Monotype company also announces that it will furnish matrices for Mr. Goudy's Kennerley, and I am told that this will need its own special attachments and so will the Italian Old Style. Nevertheless it will put Mr. Goudy's ability to a severe test to overcome in his type faces limitations that are unavoidable in a self-justifying composing machine.

In closing, I return to the advertising writers. The literature they are issuing anent the art side of the Monotype system needs vigorous editing. I have a circular relating to the cost of the special attachments, which gives a little history of Garamond. It says that Garamond's employer, Geoffroy Tory, brought French typography "to the forefront early in the fifteenth century," which makes Tory a predecessor of Gutenberg. Of course this is just a little slip of a pen bubbling over with ardor for achievements it evidently finds difficulty in describing. The four-page preliminary circular of eighteen-point Italian Old Style is a handsome specimen. It is hand set. This brings up a detail that is not always made plain enough by the advertisers. The text of the Italian Old Style circular is an extract from "a letter from Bruce Rogers to a friend." This extract begins: "You seem to be surprised that I now have some of my books set on the monotype, forgetting, perhaps, that I used it as long ago as 1909 on the 'Life of Tory,' and on a few other Riverside Press editions, and implying that they can not possibly be as well done in that way as by hand." Now this, as printed, is misleading. The famous Bruce Rogers' Tory was set by hand with types cast on a monotype caster, which is quite a different thing from setting it on the monotype. That is what Mr. Rogers intended to say. I have this from him direct. It has been asserted that the handsome pamphlet printed by Mr. Rogers to introduce monotype Garamont was hand-set. This is not true. That

pamphlet was set on the machine. After the machine setting the lines underwent "the usual respacing of imperfect lines that Mr. Rogers always insists upon, whether in hand or machine composition." This respacing "was, of course, done by hand in the ordinary way and the larger headlines were set by hand. The letters in a few lines at the side of a cut or an initial were shaved down by hand to get the line in, just as would be done with typefounder's types. The set [width] of the whole font was narrowed a half unit from the standard set recommended by the Monotype company." This authoritative statement conclusively disproves the rumor referred to above; and it again clearly proves that the finer touches which give exceptional merit to any piece of printing are put in by hand compositors. It must ever be thus. In the same circular Mr. Goudy says "there was no thought on my part of conforming to typefounder's traditions." Now what can he mean by that? He does conform to typefounders' traditions—that is one of his merits as a type designer, for few other artists know how to conform. Typefounders have their traditions, and following these traditions (one of which is modesty) they have produced all the greater type faces that have been used in the past and are in use now. Caslon Old Style, Bodoni, Cloister Old Style and Garamond are typefounders' faces, made according to the fine traditions of the art, and nothing Mr. Goudy has done equals them. With any one of the designs I have named one might go into the printing business on a big scale and print posters and books de luxe, dictionaries and social stationery, newspapers and time tables. If a type design is not all comprehensive it is not a master design. Kennerley (upon which Mr. Goudy's reputation rests largely) may not be so poorly designed as Mr. Updike says it is, but who could live in printing if he had no other type face but Kennerley? Fancy a newspaper or a magazine or a Booklover's Library edition printed in Kennerley!

Again in his autobiographic sketch, "Looking Backward," in which his pose is so amusingly complacent, he says: "In America typefounders are too intent on producing dividends to consider seriously the production of types not commercially profitable." Do typefounders in Europe devote themselves to producing types that will not sell? Does Mr. Goudy expect the Monotype company to do that? Is there any incompatibility between high ideals in type design and reasonable dividends—say four per cent? Does he intend himself to work for art alone? A considerable part of his income is derived from the sale of types made for the Village Type Foundry. When he begins cutting his own matrices and casting his own types with engraving machines and casting machines sold to him in a friendly spirit by the typefoundry which has employed him more than any other of his clients, will he be less intent on producing profits than he has been heretofore? This is the kind of baseless and detestable innuendos to which I am objecting, as being less than truthful and intended to create a false impression. It is entirely untruthful. Notwithstanding his unfortunate tendency toward megalomania, I recognize Mr. Goudy's unusual ability as a designer (and advertiser). He has made more good type designs than any other man since type designing began, and no one can possibly be in greater sympathy with his aspirations as set forth in his autobiographical sketch. I trust and hope that he will in due time give the printers a really great type design.

Finally, let it be understood that there is no animus against any composing machine in my consciousness. Both the monotype and the linotype are indispensable in the printing industry—to think otherwise would be to proclaim one's self a fool. And also let it be understood that this article is written for my own satisfaction as a veteran publicist in matters typographical, entirely uninfluenced and uninstigated by the great typefounding institution with which I have the honor to be connected.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ON JULY 7 the London Society of Compositors celebrated the seventy-fifth year of its existence with a festival held at the Crystal Palace.

AFTER December next the postoffice service will not accept envelopes with tucked-in flaps when these exceed four and one-half inches in width.

THE Royal Society of Arts has decided to hold annual competitions, one class open to students of the School of Arts and another open generally. The idea is to encourage ability in industrial design. The subjects so far arranged include book production.

THE *Caxton Magazine* issued a special number (of the usual size) to present a full report of the twenty-third annual general meeting of the Federation of Master Printers and Costing Congress, held at London, May 26 to 31, under the presidency of R. A. Austen-Leigh.

AT A recent sale of the late Earl of Caryfort's special books P. Rosenbach, of New York, paid £9,500 for a first copy of the Bible, printed about 1455 by Gutenberg, and £4,800 for another Bible, printed on vellum in 1462 by Gutenberg's successors. At this sale a "first folio" Shakespeare was bought for £6,100.

CHARLES T. JACOBI, who for fifty years has been associated with the Chiswick Press, has received the rare distinction of being elected an honorary member of the London Master Printers' Association. Mr. Jacobi is the author of a superior text book on the art of printing, and has otherwise rendered good service to the craft.

GEORGE W. JONES, a noted printer of Fleet street, was recently elected a common councillor of the City of London. His votes totaled one hundred per cent more than the combined votes of the other candidates. Strange to say, the ward of Farringdon Without, which includes Fleet street, has not hitherto had a printer as its representative on the city council.

AN ISSUE of eight per cent bonds to the extent of £800,000 is announced by the well known printing house of Thomas De La Rue & Co., Limited, London. With the proceeds it is intended to purchase the business of Charles Goodall & Sons, Limited, and J. A. Weir, Limited, the latter a paper-making concern. When these deals are consummated De La Rue & Co. will possess the playing card monopoly of England.

DR. HENRY BRADLEY, senior editor of the "Oxford English Dictionary," died May 23 last. He died in the closing stages of a life's work, having started as a joint editor in 1880. This dictionary, when completed, will fill more than 15,000 pages and contain about 50,000,000 printed words. It was begun by the late Sir James Murray in 1879. Dr. Bradley edited the portions comprising the letters E, F, G, L, M and S, and was latterly engaged on W.

IN AN address before the International Congress of Master Printers, held at Gothenburg, Sweden, early in June, R. A. Austen-Leigh, of London, suggested the establishment of a World Bureau of Master Printers, which should be of great help to printers in keeping them fully abreast of the progress their confrères are making in other countries than their own. Mr. Austen-Leigh was one of the presidents of the Printers' Congress.

IT IS hardly probable that a printing concern can be found which can beat this record of James Truscott & Son, London. It has six veterans whose combined terms of service in its composing room count up to 316 years, as follows: A. de Jersey, 65 years; C. Perman, 56; W. Smith, 54; M. Rushbrook, 49; G. Perman, 48, and Mr. Steel, 44. Other members of the London Society of Compositors have served this firm between 36 and 40 years. In the pressroom there are two men, Mr. Cannon and Mr. Rutt, who have served respectively 60 and 48 years. In the numbering department is Mr. Walters, who has served 54 years, and in the ruling department, Mr. Newton, who has 55 years to his credit.

FRANCE

AN UNOBLITERATED blue 2-cent Hawaiian stamp of 1857 was recently sold at a public auction in Paris for about \$7,200.

THE Association of Printing Machinery Constructors has decided to take part in the exposition to be held in 1925.

THROUGH negotiations the Parisian machine compositors have obtained an increase of 18 francs in their weekly wage.

DIVIDENDS of 35 francs per share were earned by *Le Figaro* in its last fiscal year, as against 45 francs per share the preceding year.

IT MAY not be generally known that Balzac, the famous author, was at one time a printer. In one of his romances, "David Sechard," he describes a country printing office.

THE noted writer, Joseph Bédier, a member of the French Academy, recently sued a cinematographic concern, because it had filmed his story of "Tristan et Iseut," without having received his permission. The tribunal gave judgment in his favor and ordered that the film concern pay him 25,000 francs and that in future it must give the author's name in all advertising matter relating to this particular film.

GERMANY

THE century mark has been attained by the Franck publishing house at Stuttgart and the Johann Gottfried Müller printing office in Nordhausen.

AS A bonus the Hartung & Co. printing house at Hamburg gives each married employee two loaves of bread weekly, while employees that are unmarried receive each one loaf.

AN OLD castle (Giebichenstein) near Halle a. d. Saale, whose erection dates back to A. D. 1000, will now be used for an art trades school, at which instruction in typography and bookbinding will also be given.

IN THE *Zeitschrift für Assyriologie*, Otto Schreiber asserts that the ancient Assyrians used movable types and composed words of stamps, but that they did not exercise the art to any great extent. He feels sure that if the early literary documents of the Assyrians had not been destroyed irrefutable proof of his views would be found.

AS A result of a questionnaire circulated among proofreaders in Germany, the following facts are ascertained from 1051 returns out of the 1600 sheets sent out: 752 wear eyeglasses, of whom 348 (nearly one-half) had been led to do so by the continuous eye strain encountered. According to age the readers are grouped numerically as follows: Up to 30 years of age, 46; up to 40 years, 182; up to 50 years, 216; up to 60 years, 329; up to 70 years, 170; over 70 years, 18. This shows a high rate for those of the "age of wisdom." A very large number (486) receive more than the ordinary wage scale; about half that number (246) receive less than the scale, while about thirty per cent (319) receive the scale. Advantage was taken by the answerers to complain about disturbances caused by the noise of machinery and the vehicles on the streets. Under doctors' care were 166 with nervous diseases, 125 with hemorrhoidal afflictions and 348 with optical troubles.

BELGIUM

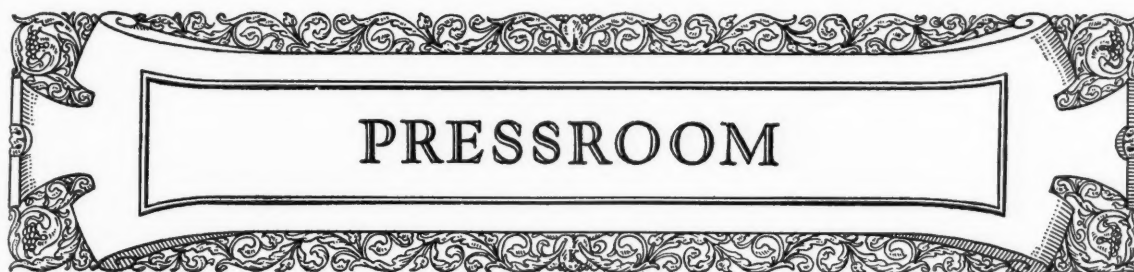
IT IS reported that one N. Meir has invented a type casting and setting machine which operates like a typewriter, the matrices being at the ends of bars, which are pressed against the orifice of a pot with molten metal by pressing the keys.

ITALY

THREE freight car loads of books have just been delivered to the ministry of education by Germany, with more consignments to follow. They are a part of the reparation payments figuring in the Rathenau-Loucheur agreement. They are copies of works which the Italian Government desired to add to its large libraries. They were selected by an Italian commissioner at Leipsic.

SWITZERLAND

A VOTE was recently taken among the teachers in St. Gall, to determine their preferences in respect to *Antiqua* and *Fraktur* (Roman and German, or Gothic) types. The result was 145 votes for the use of only one style, 152 for the use of both; 130 voted that school instruction should begin with *Antiqua* and 148 that it should begin with *Fraktur*. The use of both systems of letter forms will therefore be continued in the city's primary schools.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

The Transition Period

A correspondent asks for information regarding the necessary changes in body of inks after casein was substituted for glue as a binder for the coating on paper. He also asks about what time this change took place.

Answer.—We believe that the transition from glue size to casein actually took place without the pressman knowing anything in particular about it. As you know, the ink used on coated paper for years and years has always been more or less subject to change to conform to the nature of the coating on the stock. Some ink could be run just as received from the inkmaker, and again it would have to be reduced with a thinner ink or a heavier body just as the pressman found his stock ran. The fact that a glue size or casein had been the binder for the coating never entered the mind of the pressman. The only thing he observed was that the coating was more or less retentive, making it necessary for him to modify the body of his ink. The old test applied by the pressman to coated stock was usually to moisten the ball of his thumb and press it on the sheet of coated stock, and the amount that adhered to his thumb indicated the condition of the stock. That method doubtless was called "by rule of thumb" and had no special merit.

Driving Shaft Ran Hot

A Massachusetts pressman describes trouble he had with a platen press driving shaft which persistently ran hot on a job where a heavy form was being printed at a fairly high speed. He asks for our suggestions.

Answer.—The high speed accompanied by the heavy form induced greater friction than normal. In a similar event again the bearing should be frequently oiled while the press is in operation. One of the best oils for the cams and the two bearings of the driving shaft is four parts of machine oil to one part of oilclag. This latter material is a deflocculated graphite in oil, which if mixed in the proportion named is excellent for bearings subjected to speed and friction. When occasion presents itself operate the press without a form, and oil bearings with coal oil and later with machine oil. The coal oil will tend to cut away carbon produced when bearings run hot.

Printing Premium Ribbons

An Ohio printer writes: "We should appreciate very much your telling us a good method of printing gold ink on ribbons. For several years past we have been printing the premium ribbons for the local fair and last year we had trouble with them. This year we have the order again and are anxious to do a better job."

Answer.—Badges should not be printed in gold ink. If you want a good appearing badge, print it in gold size and bronze it, using a bright gold, not too fine. The actual printing should be done by making ready with a hard tympan and giving fairly heavy impression. Use good rollers and gold

size. In bronzing use a liberal quantity, and do not brush off surplus bronze until the size is well dried. If an extra luster is desired on the gold the ribbon may be run through the press again before the loose bronze is brushed off. This final impression is pulled on the previous one with the type form uninked, the rollers being removed. Of course the ribbon must be fed accurately so that the type will register with the first impression.

Bottom Rule Slurs

A New Brunswick printer sends a job of printing from brass rules, printed in pale blue ink. The bottom rule showed a slight slurring about in the center. He wants suggestions to prevent recurrence. His letter reads in part as follows: "On the enclosed job the blue ruling was done on our 12 by 18 platen press. Can you tell us what caused the bottom line to slur so badly? So far as we could tell the tympan was tight, the roller trucks were the right height and the rollers were rotated by the trucks. The press is comparatively new."

Answer.—This trouble is not due to the rollers or trucks, but to the rule touching the sheet and pressing it to the tympan, causing a double print or slur. You can correct the trouble by stretching two pieces of strong but not heavy cord between the two grippers. Then attach two or three pieces of cork to the cord, by means of knife slits in the cork, into which the cord is pressed. If the rule is brass the intervening space between the two rules should have wood furniture so that the pieces of cork will be pressed into firm contact with the platen. If the tint form is an electro the cork must be cut a trifle thinner. If this suggestion is carried out it will prevent the slurring.

Specimens of Superior Presswork

We have had the pleasure of viewing a splendid specimen of presswork received from Walter M. Larned, Springfield, Massachusetts. It is a four-color catalogue cover, printed four-up on heavy coated stock. The splendid uniformity in the tint, and the clean and sharp printing of the color plates are the principal points that held our attention. We also received some four-color hangers from the Arrow Printing Company, Rochester, New York, announcing strawberry week. The presswork is excellent in every detail. We have not seen any better solid black plate printing on thin paper than on these sheets, as they are practically without a spot.

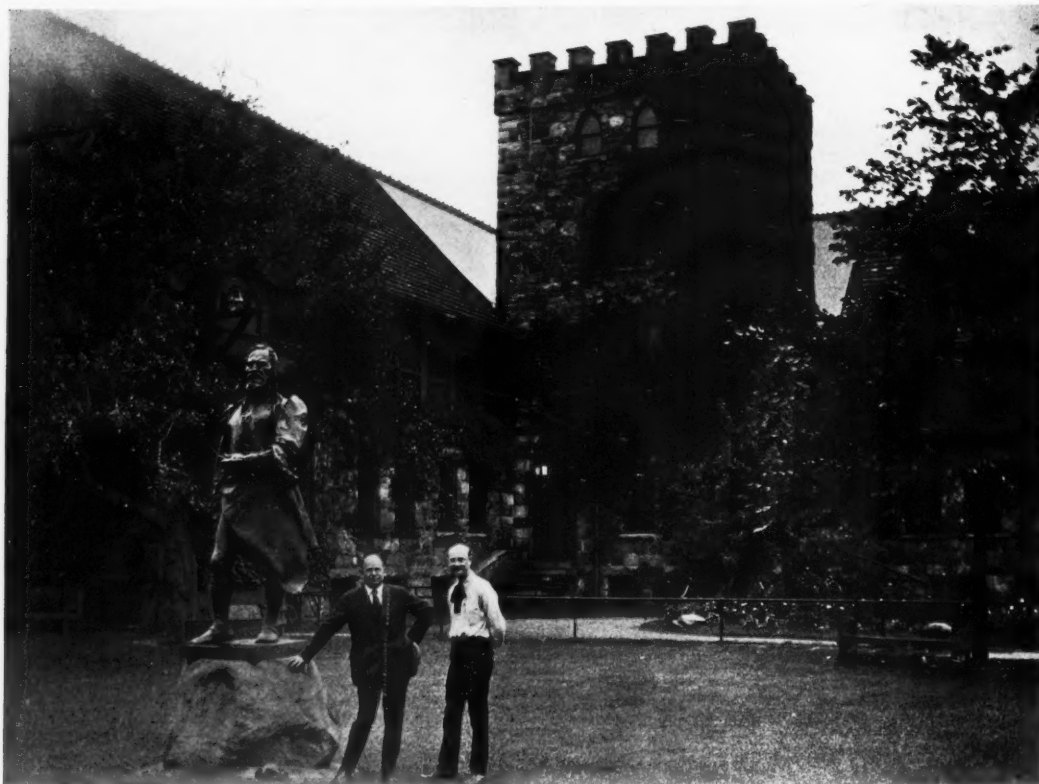
Too Much Impression Squeezes Out the Ink

A pressman submits an impression of a halftone, 120-line. The shadows appear gray, although there is plenty of ink carried, as shown by the solids. Our correspondent's letter showed that there was no lack of skill in the preparation of make-ready. Our opinion is asked as to the cause of weakness and lack of snap to the ink.

Answer.—An examination of the shadows and solids with a magnifier shows that practically all of the fine white dots are filled. The medium white dots are almost closed by the ink

squeezed out. This weakness on the part of the ink causes the print to appear underinked, while in reality an adequate amount was carried. We believe the entire fault lies in the selection of the ink. An ink with a stiffer body should have been used, and possibly a trifle less impression would have helped, since a mechanical overlay was used to distribute the proper rela-

and cause the metal or gold leaf to be affixed to the ribbon. The unattached parts of the leaf and the excess powder will brush off. Possibly your greatest difficulty will be the laying of the delicate leaf on the ribbon, as this requires no little skill and must be performed out of a draft. The actual printing of the ribbon will not be difficult for a typographic printer.



A Trio of Celebrities

Cut shows the Roycrofters' print shop, East Aurora, New York. Figures in the foreground are Michelangelo, J. L. Frazier and Axel Edward Sahlin. Signor Angelo—in heroic bronze—was the most famous and versatile of the artists of the fifteenth century; Mr. Frazier, who leans toward the Florentine artist, is typographic craftsman, author, lecturer, artist, critic and also contributing editor of *The Inland Printer*; the third figure is Mr. Sahlin, typographical art director of the Roycroft shops, and a frequent contributor to this journal.

tive pressures on the various tones of the plate. There is one factor of which we are uninformed, and that is the depth of the etch. We understand that engravers will etch plates to conform to certain grades of stock, if desired. For this reason it is well when preparing for high-class productions to submit a specimen of stock to the engraver and to the inkmaker long enough in advance so that a study of surface conditions can be made. In this way a suitably etched plate can be furnished, as well as the ink best suited for the grade of paper.

Printing on Ribbon From Brass Type

A Colorado printer writes in part as follows: "I want to know how to use the metal leaf in printing ribbon badges. I have a quantity of brass type on hand in this shop and know where I can buy a tip printing press reasonably cheap, but I do not know how this method of printing is done. Is it necessary to use a sizing with the heat? If you can explain this process so I can put it to use I shall be very greatly obliged to you. Would it be possible to put a heating attachment on a Gordon press and not buy a regular tip press?"

Answer.—The ribbon can be sized with gilding powder, which can be purchased from dealers in bookbinders' accessories. This powder may be rubbed on the ribbon before applying the heated brass type. The heat will fuse the powder

We do not believe it is practicable to use a heating device on a Gordon press. Perhaps more of our readers have had experience along those lines.

Dragon's Blood for Mechanical Overlay

An eastern pressman asks if there are any mechanical overlays not made of powdered dragon's blood.

Answer.—Some years ago there was such an overlay material sold. It was a combination of that resinous material and baryta, and was used on the freshly printed sheet, which was heated a trifle to cause the fusing of the resin. We have not heard of its use in recent years.

WORDS

Words are tricky things. Three or four words arranged in one or another way may precipitate a war, a divorce scandal, or a riot at a christening. You must watch words closely when you put them into advertising or correspondence. You must consider their effect on the other fellow. There was a street faker once, back in our home town, who was selling cough medicine. And he said, in one part of his discourse, that "thousands of persons would rise and acclaim the merits of Doperine if they were alive to tell the tale today."—*John Nichols Belfel.*

Some Practical Hints on Presswork

PART VI.—BY EUGENE ST. JOHN



PIGMENTS.—The principal pigment in letterpress inks of high grade is carbon black, which is the soot formed by the imperfect combustion of natural gas. You may study this at home by cutting off the air used with your gas jet and allowing soot to form. As about 2,000 cubic feet of natural gas is required to produce a pound of soot, and as natural gas costs 50 cents or more per thousand feet in cities served, it may be seen that carbon black may only be produced at a location remote from large centers of population where it would go to waste if not utilized as soot. Natural gas is to run out in a few years, according to producers, and then recourse must be had to lampblack, as was done before the advent of carbon (gas) black. Lampblack is obtained by burning oil or other materials and collecting the soot thus formed.

Both carbon blacks and lampblacks must be very carefully selected and refined, as they vary in quality. Generally speaking, lampblack tends to increase and carbon black to decrease the flow of varnish. Lampblack has a blue-gray and carbon black a violet undertone. Lampblack has more covering ability and carbon black more tinting power. Carbon black is finer and requires less grinding for inks to be used on fine-screen plates. Lampblack is satisfactory for large solids, as in printed and lithographed posters or on forms of type and line cuts. Both carbon black and lampblack are given greater depth by toning or shading with steel, reflex or other blue pigment or dyes.

Outside of coal-tar lakes, the important blue pigments are ultramarine, which by various treatments yields an imitation of cobalt blue, new blue and true blue and the iron blues which, according to method of manufacture, result in prussian, milori, steel or bronze blue. By mixing these blue pigments with the chrome yellow pigments a number of useful green pigments are formed. Not to be mixed in this way is the vivid green lake.

Aside from the red lakes of coal-tar origin, the most important red pigment is genuine vermilion. While useless for fine-screen plate printing, vermilion has the scarlet hue and the minimum blue undertone, which makes it the ideal red for contrast with black. Its color has been matched with coal-tar pigments but not its opacity, which renders it the best cover red and the one red pigment to give body and opacity to other red pigments. Vermilion is also the one fast red.

The chemically made chrome yellows, ranging from pale primrose to red-orange, afford a variety of yellows aside from yellow lake.

The mineral earth colors, raw and roasted, such as raw and burnt ochre, raw and burnt sienna and raw and burnt umber, are not suited for halftone printing, coal-tar lakes of the same color being employed for this work.

Most purple pigments are of coal-tar origin, mauve and magenta mixed yielding useful shades.

In white pigments we have lead for cover white, zinc for mixing white, and for the transparent tint bases alumina hydrate, magnesia carbonate, zinc and barium sulphate.

By combining transparent bases with pigments classed as opaque the latter may be made transparent or translucent, and by combining transparent or lake pigments with a pigment base classed as opaque, such as white lead and vermilion, a variety of cover inks may be had.

Generally speaking, pigments of an amorphous nature work better and have more color strength, while pigments of crystalline nature of metallic origin are harder to work but have more opacity.

COAL-TAR LAKES.—The majority of colored pigments used in inkmaking are coal-tar lakes, white and black pigments being the only ones not secured from this prolific source. Briefly, a lake pigment is made by throwing down, precipitating or depositing a water-soluble dye upon a pigment substratum or base like lead, barium, magnesia or alumina.

The dyestuff in paste form is made by dyestuff makers and supplied to the inkmaker. These pastes contain the colors in an insoluble form but in a finely divided condition so that they will readily combine with the necessary base. Some inkmakers put the dyestuff paste with the base, such as alumina hydrate, and the varnish in the mixer and work the water out with heat and friction. This simple method permits the inkmaker to prepare many colors without going to the expense of a plant for precipitation.

The dyestuffs in use may be classified as (1) sulphonc acids of azo colors thrown down by barium chlorid, (2) resorcin colors thrown down by lead salts, (3) basic colors thrown down with tannic acid and a metallic salt, (4) alizarin colors for dyeing alumina hydrate.

Space will not permit a description of lake colormaking. Entire volumes have been devoted to the subject. But an idea may be had from the description of the method of making a simple color lake, an azo scarlet, as follows: An aqueous solution of dry sodium carbonate is added to an aqueous solution of aluminum sulphate to yield a mixture of a precipitate of alumina hydrate with sodium sulphate in solution. Dyestuff dissolved in water is then added, and the whole is then precipitated at 140° Fahrenheit by adding an aqueous solution of barium chlorid. This throws down the coloring matter and also the remainder of the barium as sulphate, the resultant lake being a combination of alumina hydrate, barium sulphate and a barium salt of the color acid. The lake is washed, filtered, pressed and dried.

There is, generally speaking, no limit to the number of lake colors. Any dyestuff may be used to make lakes by some method.

The bronzine and reflex inks are made by grinding practically pure dyestuff color in extremely fine crystalline form, whose water has been removed by the hot varnish in the mixer, into a brilliant bronze ink, composed of varnish and dyestuff, with practically no pigment. In concentrated form such an ink, as reflex blue, has unsurpassed toning quality.

The scheme of working out two-color effects, from a single ink, of great value in halftone printing, depends on the use of anilin colors, an insoluble pigment being ground in a varnish containing an oil-soluble anilin.

MIXING AND GRINDING.—Before grinding, pigment and varnish and any addition required for special purposes are thoroughly mixed in the mixer or mixing machine. The resultant mass is then transferred to the ink mill or grinding machine, where it is reduced to the required fineness by repeated grinding. The grinding mill consists of three horizontal rolls revolving at different speeds. The unground ink enters between the rear and the middle roll, which revolve toward each other. The middle roller carries the ink around and up to the front roll, whence it is automatically scraped off by a knife edge. The rolls revolving at different speeds, rear roll slowest and front roll fastest, produce the grinding effect.

The contact of the rollers is adjustable and the rollers are hollow to permit the use of water to prevent overheating, which might cause livering of the ink by oxidation.

NEWS INKS.—The ink used in largest quantity and consequently the lowest in price is the black news ink especially made for the high-speed presses of the metropolitan dailies. It consists of the cheapest lampblack ground in a varnish of mineral and rosin oils, which is almost fluid, to permit instantaneous absorption by the web as it is perfected. Even here there must be tack and flow in order that the supply of ink from fountain may be continuous at the great speed. The colored inks used for the comic supplements of the big newspapers are of the same cheap grade and are similarly made. As black news inks are not used on very fine screens it is not necessary to grind them so often, and in fact two manufacturers of this ink practically dispense with grinding by special processes of treating the pigment. A small quantity of blue toner is used in the best black news inks.

Another grade of news ink is made for flat-bed web perfecting presses of the Goss Comet and Cox Duplex type, which are operated at lower speed and have undershot fountains similar to cylinder presses. These inks cost about fifty per cent more than the news ink for high-speed web presses and are made of a better grade of pigment and varnish. Still another grade of news ink is made for the two-revolution flat-bed cylinder press and it will cost at least twice as much as the news ink for high-speed web presses. It is of the same type as a cheap poster or tariff black, and may be satisfactorily used on news and M. F. paper on type, solid and line cut plates. This ink, like the other lower grades of news inks, dries by absorption, and it is a waste of drier to add it to this ink. The ink will cost from 10 to 20 cents a pound, and drier costs at least 50 cents a pound. The drying by absorption may be accelerated by heat and by reducing moderately with kerosene, the only available material not more costly than the ink.

Colored poster inks cost about as much as comic supplement newspaper inks. The same pigments are used, but a better varnish of more tack and an ink of better body are used for poster work. If these inks are made too soft and greasy (not viscous and long enough) they are useless, because they will not follow the fountain roller. Being made largely of rosin varnish and frequently stored in hot pressrooms for a long while, these colored poster inks often liver. They should be examined occasionally and at the first signs of livering they should be reground in mineral oil and used if possible.

An enormous volume of black and colored inks of about the same grade as poster inks is used for printing paper bags on special machines, corrugated folding boxes on special machines, flat folding boxes on cylinder presses, match boxes in flat form on cylinder presses, a thousand and one varieties of work on wrappers to be used either inside or outside containers, for printing on flat wood to be made up into boxes, and so on. These special inks are of necessity bought at lowest price, and the competing inkmakers in their desire for this large volume of business from concerns which are well rated often are hard put to maintain quality; for example, inks are frequently sold at 30 cents a pound in quantities, when the materials alone cost 25 cents.

While the same grade of pigments is used in this line as in poster inks the varnish must be suited to the various types of rotary and flat-bed machines employed. Some of these special inks print and overprint in one operation, and these superimposed inks must be graded in viscosity as are the high-grade process inks. The base or priming ink is most tacky, and each additional layer of ink decreases in viscosity. The base or priming ink should dry out flat without crystallization. Again some difficult problems pertaining to quick setting and drying are presented.

CRAFTSMANSHIP AND CRAFTSMEN

BY HARRY L. GAGE

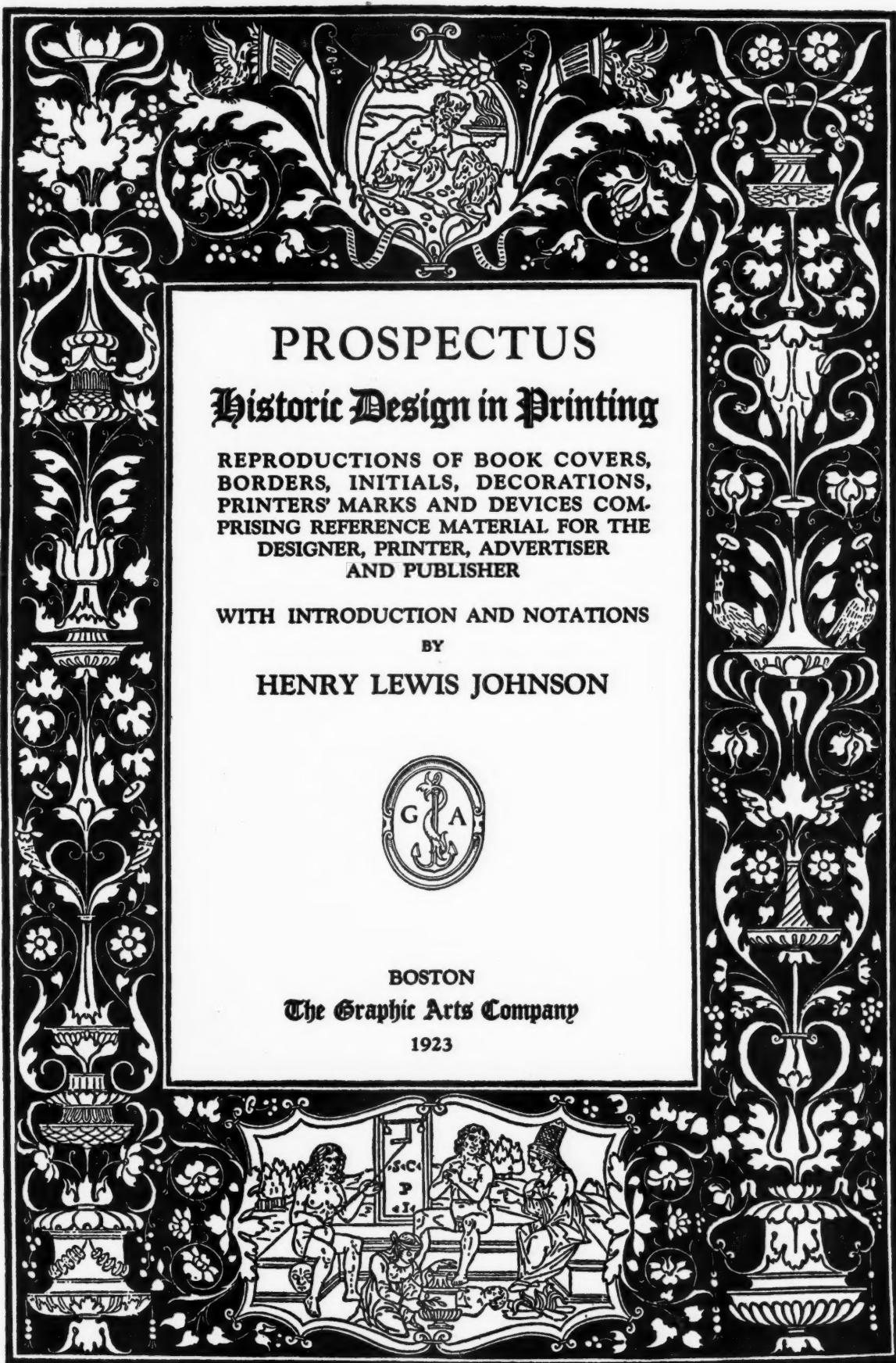
Assistant Director of Linotype Typography, Mergenthaler
Linotype Company

The printing industry has made two "discoveries": First, that good printing, better printing, can be sold at a profit and, second, that good printers, who are required to produce it, are not being developed in pace with the industry. The fact that printers have been awakened to the business value of beauty was evident at every stop in a recent extended trip to many of the printing centers of the United States and Canada. The need for more skilled men and proper apprentice training is perhaps more localized as immediate business conditions vary. With the appreciation by printers that the public taste is demanding a better product it is further significant that quality is being produced with all possible economy. Processes and methods are watched and studied today as never before — composing-room equipment and plans, presses, processes of reproduction; in every modern development America is watching for that equipment which will cut costs of operation and maintain or enhance quality of product.

The master printer today is not the whimsical town character of a former generation. The education gained by organization, trade literature, and the business enterprises that serve him has developed his business instincts as well as his craftsmanship. He still feels the fascination of his calling, but he has learned to measure results with a balance sheet. Aware now of the growing demand for better typography, better craftsmanship in all departments, the printer has begun to wonder about tomorrow's personnel. He sees the industry overnight become a grouping of specialties, with too often an inadequate provision for training men. The result is a general groping for the right way to go about it.

In making quick jumps from city to city it is interesting to sense the general desire to do something. There are today almost as many plans for trade education as there are printing centers. Though the trade lacks for men and opportunities to train apprentices, the local public schools in some cities, which are spending money freely in maintaining school printing departments, receive no cooperation from the printing industry, and there is evidently no appreciation of the possibilities. The industry in general knows its problem. In those cities where business is normal or in the doldrums of summer, there is still entire willingness to let the other fellow train the men, but cities where work is brisk are tackling the question in earnest. With the national organizations, employers and employees alike, engaged in educational work the general indication is hopeful for tomorrow's craftsmen.

The question of craftsmanship persists also. Printers the country over are realizing that there is money to be made in good printing. A good friend who guides the destinies of an important trade journal says that there is a remarkable increase in the number of specimens, good examples, sent in to him for critical review. It is obvious that educational publicity has had no small share in this development. Such educational work has been accomplished with trade-paper advertising, with the extended use of printed material, and with personal representation. The industry is beginning to realize that in the service rendered today by the companies which supply its machinery and materials, it is receiving business-building assistance. With the so-called "supply houses" devoting large expenditures and the work of experts toward the improvement of general business, toward the development of better taste, toward the increased use of printing, printers have discovered a community of interest. And they are beginning to measure the sincerity of their sources of machinery and materials by the evidences of genuine effort to serve the common good.



PROSPECTUS

Historic Design in Printing

REPRODUCTIONS OF BOOK COVERS,
BORDERS, INITIALS, DECORATIONS,
PRINTERS' MARKS AND DEVICES COM-
PRISING REFERENCE MATERIAL FOR THE
DESIGNER, PRINTER, ADVERTISER
AND PUBLISHER

WITH INTRODUCTION AND NOTATIONS

BY

HENRY LEWIS JOHNSON



BOSTON

The Graphic Arts Company

1923

Renaissance border from Herodotus, printed by de Gregoriis, Venice, 1494



THE MONOTYPE

GIFT OF THE LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

♦ ♦ ♦ ♦ ♦

¶ This exhibit shows the machines and products of the Monotype system of composing justified lines of single types. These machines are of the series of 1900; they consist of a keyboard and a casting machine. The operation of the keyboard perforates the paper ribbon, seen at the top of the machine, one hole for some letters and two holes for the others; the location across the ribbon of these perforations determines the characters to be cast and the justification. When the composition is completed, the ribbon is then transferred to the caster, which automatically casts it in justified lines of single types. The last type composed is the first to be cast: the order of casting is the reverse of the composition. Small types are cast at a speed of from 150 to 175 a minute; the speed for the larger types is regulated by the time needed to chill the metal.

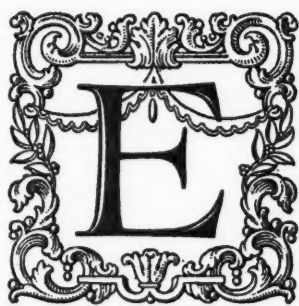
¶ The products of the 1923 machines consist of 4- to 48-point type, type for various nations, including Chinese, Japanese and ancient Hebrew, also leads, slugs, rules, borders and ornaments. A novelty is to be seen in the microscope of a 12-point [one sixth of an inch square] type, on which are the Lord's Prayer and the name and address of the company.

¶ Tolbert Lanston made application for patents in 1885. These were issued in 1887. The first machines, while they were crude and impractical, embodied the correct principles. Mr. Lanston directed the construction of subsequent machines which were perfected under the management of J. Maury Dove, President, and John Sellers Bancroft, Mechanical Engineer. The Monotype now is in successful operation throughout the entire world.



*"Style is the invariable mark
of any master"*

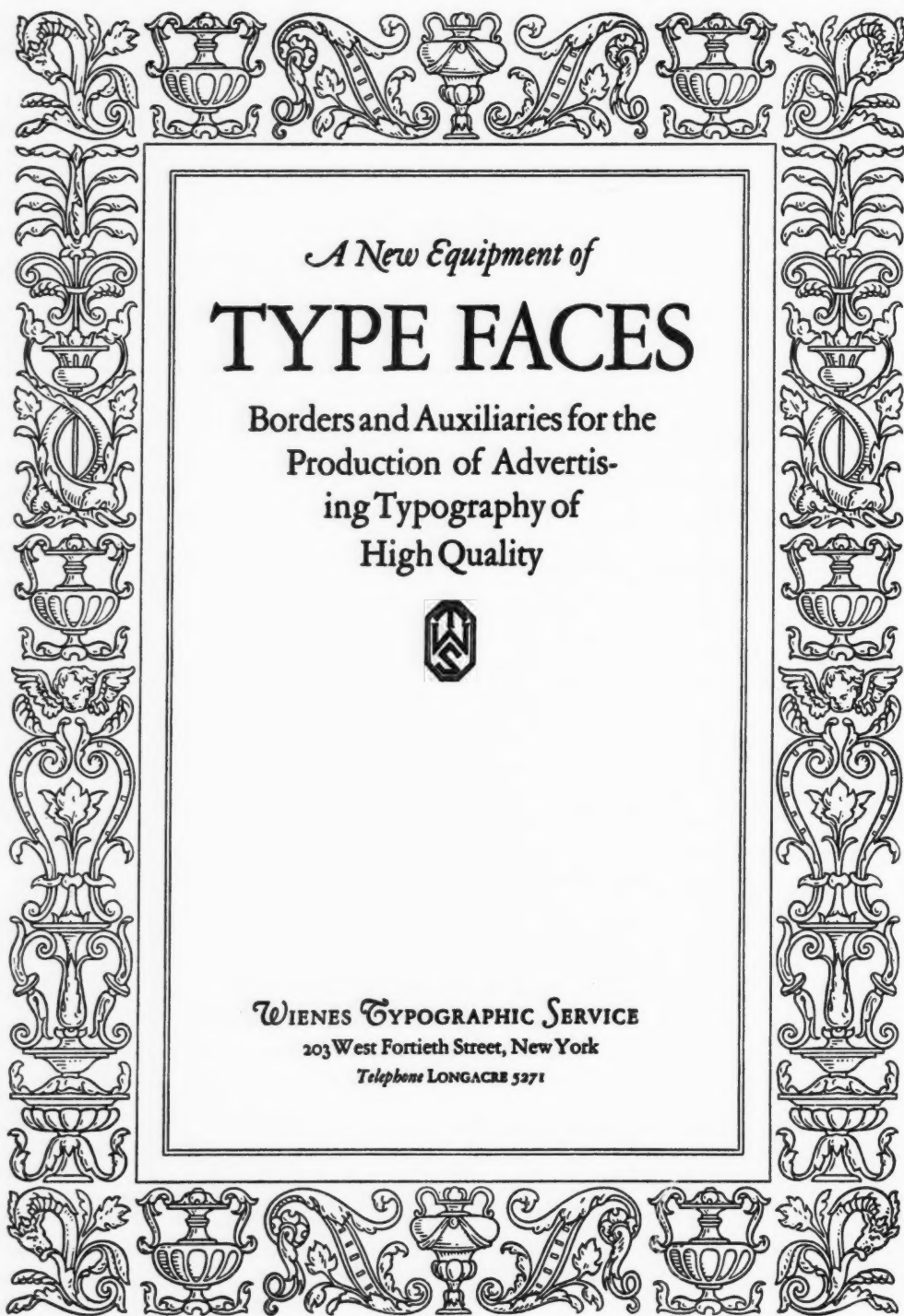
—ROBERT LOUIS STEVENSON



ENLIGHTENMENT has been defined as moral and intellectual advancement. Its fulfillment is the greatest mission man can perform. The story of the evolution of enlightenment from the dark ages to the present day reads like an intensely interesting romantic drama. It is more. It is a miracle play. It is the reënactment of the miracle of creation.

Once again we see the great inert universe slowly, sluggishly awakening from the lethargy of darkness into the quickness of life. We see the world rising from the valley of ignorance, laboriously advancing up the mount through such events as those of the early Thirteenth Century, when daring adventurers like Niccolo, Maffeo

{3}



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Production of Advertis-
ing Typography of
High Quality



WIENES TYPOGRAPHIC SERVICE

203 West Fortieth Street, New York

Telephone LONGACRE 5271

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

"Capitalitis"

Do you remember away back when lead poisoning was the printer's favorite disease? Well, there's less of it today, because better shop conditions, greater cleanliness on the part of the workmen and, possibly, less of the stuff comps. used to drown their sorrows and sink their wages in, have combined to make that affliction less prevalent. But compositors and other designers of type display still have their ills, physical and otherwise. Foremost among the latter is "Capitalitis," the result of imbibing too freely from the cap.-letter case. This reaches epidemic stage at times, it seems, in spite of the homeopathic doses of the remedy we frequently prescribe. The remedy is "Go Easy."

In the line of type there is nothing handsomer, nothing more dignified or more impressive than a line or group set wholly in capitals of one of our better old style roman faces (Fig. 1), a classic page by Bruce Rogers. There is something actually commanding about their dignified appearance, appropriately and properly employed, that suggests a fitness for leadership. In a sense at least capitals afford an exception to the rule that too frequent use of a thing makes it commonplace. Abused as it often is in being driven to menial tasks the roman capital still holds its head high, which emphasizes its strength. In other words, the argument that contrast will cause a lower-case line set against a background of capitals to stand out equally as well as a line of capitals against one of lower-case fails largely because of the regal appearance of the capitals.

Capitals ought to lead; they ought to be reserved for leadership! They are practically the same in design as the lettering used by the Latin scribes in the early manuscripts and by the ancient stonecutters for inscriptions on memorial arches, buildings, etc. From the nature of its shape and from

the uses to which it was originally put, the roman capital is necessarily a formal letter, and its most pleasing use in typography is found in the designing of the cover or title page of a formal piece of printing. A most appropriate use of the roman capital is shown in Fig. 2. Here, roman lower-case or italic would be found altogether inadequate.

With respect to the prominence of capitals, Thomas Wood Stevens, in his masterly work, "Lettering and Design for Printers and Designers," writes: "The more broken the color of the spot (block of lettering or type) the stronger the attraction; a few words in capitals stand more for emphasis than a long inscription in lower-case, even though the lower-case may actually carry more black." Grasp the full import of that last phrase.

For the sake of convenience, printers often set whole masses of text in advertisements in caps. on the machine. Such use, however, is a tribute to their quality of impressiveness, but at the expense of flaunting their weakness, legibility.

It is not only because the form of different letters of the lower-case alphabet is more decidedly different from capitals but because we have become accustomed



FIG. 1.

TYPE AND DECORATION



CHARLES R. CAPON
DESIGNER · TYPOGRAPHER
TRINITY COURT
BOSTON

FIG. 2.

to them and to recognizing *entire words* set in them, that lower-case letters are easier to read than capitals. The late Benjamin Sherbow, in "Effective Type Use for Advertising," made the statement that if we had been brought up from childhood on some other type, for instance the German text, that type would be easiest for us to read. With that the writer does not wholly agree, though recognizing its influence. The simplest and plainest things are not always the first to be developed; it is always possible to improve upon what we are accustomed to. We don't find the flivver uncomfortable until we have had a better car, afterward it will not do.

However, in the same work, Mr. Sherbow expressed these excellent thoughts anent the use of capitals: "I was talking with an advertising man out in Milwaukee one day about the use of all caps. in certain kinds of announcements.

"Don't you think the use of caps. is all right for a dignified business announcement?" he asked.

"It depends on the kind of feeling you want your advertisement to arouse," I told him.

"If you want your announcement to chill people with the cold dignity of a tombstone, go ahead and use caps. if you like. Nothing could be better for the purpose. But if you want your announcement to radiate a bit of warmth and friendliness, then use a friendly type. Caps. will help you suggest stodgy, standoffish dignity—if that's what you want. But lower-case has a friendlier look. It is so open and easy to approach that you aren't a bit afraid of it."

In the book mentioned Mr. Sherbow does not employ a line set wholly in caps. even for the title page. But, in our opinion, he took a very extreme view.

Really, changing the thought, does the announcement for the Drama League (Fig. 3) look consistent? Does it seem right for those two lines at the top set in lower-case to dominate so many of their superiors? You get the point, don't you? Capitals *are* more important looking than lower-case and ought to be reserved for important duties. This proves it.

Certainly the designer of this piece did not look upon it as something to be read with comfort and ease, yet in reality it ought to be more than that—such a form ought to be grasped or comprehended almost without realization of the act of reading it. Getting through this thing is mighty slow work, not only because of the difficulty that naturally attends the reading of capitals, but also because there has not been a thoughtful analysis of the relative importance of the display points or an arrangement with a view to giving those points the prominence deserved.

In the rearrangement of this announcement card (Fig. 4) we have used capitals more freely than would be proper in an advertisement, or than Mr. Sherbow would approve of, yet the card is of a formal character and the changes of face in different lines, all within harmony, help a reader to grasp it quickly, because the distinctions drawn are sharper than could possibly attend a lower-case design.

General Meeting of the Pittsburgh Center of the Drama League

in honor of

MR. HAROLD A. EHRENSPERGER
National Executive Secretary, Drama League of America

THE LITTLE THEATER, SCHOOL OF FINE ARTS, CARNEGIE INSTITUTE OF TECHNOLOGY, MONDAY, FEBRUARY 19, 1923
AT 8:15 P. M.

TWO PLAYS, *CROSSED CODES* AND *CALEB STONE'S DEATH WATCH*
PRESENTED BY THE SCHOOL OF DRAMA IN HONOR OF
MR. EHRENSPERGER, AND AN ADDRESS ON THE
DRAMA, BY MR. EHRENSPERGER

NOTE: If it is impossible for you to attend personally, the enclosed tickets may be used by any one interested in the Drama League, preferably prospective members. However, please see that the tickets are used. The privilege offered is too valuable to be ignored.

FIG. 3.

GENERAL MEETING of the PITTSBURGH CENTER Drama League

In honor of

MR. HAROLD A. EHRENSPERGER
National Executive Secretary, Drama League of America

THE LITTLE THEATER, SCHOOL OF FINE ARTS
Carnegie Institute of Technology
Monday, February 19, 1923, at 8:15 P. M.

Two Plays

"CROSSED CODES" & "CALEB STONE'S DEATH WATCH"
Presented by the School of Drama in honor of Mr. Ehrensperger
AN ADDRESS BY MR. EHRENSPERGER

NOTE: If it is impossible for you to attend personally, the enclosed tickets may be used by any one interested in the Drama League, preferably prospective members. However, please see that the tickets are used. The privilege offered is too valuable to be ignored.

FIG. 4.

We have given the resetting life, "color" and strength by the use of text for the line "Drama League," the display of which seems justified in view of the fact that the announcement was sent to members or patrons. However, we have no quarrel with the designer of Fig. 3 over the arrangement of his major display; it is his act of dragging our leader in the dust of the lower-case, in which the major display is set, that we question. Yet, quite obviously, the words we have given greatest prominence are deserving of that position; they in-

the imagination require a stronger treatment than our Jacksonville friend has given Fig. 6.

These examples are shown because the problem is different from the one found in the card for the Drama League. The nature of the copy here does not require or permit much display. We must remember, too, that there is strength in beauty and that beauty is the result of conformity with design principles apparent in Fig. 6, but wholly lacking in Fig. 5. In the sense that boldness contributes strength the latter is strong,

FIG. 5.

FIG. 6.

dicate the thing itself, not a meeting of it or a branch of it. This is consistent with the first law of the order of emphasis.

A comparison of Fig. 3 with Fig. 4 will reveal with how much less effort the latter may be comprehended. If it is more readily grasped it is obviously more impressive. These good qualities of Fig. 4 result from the sharply drawn distinctions between the several points, due to changes of face and the fact that the lines are arranged according to sense, furthermore because the gist of it is told in the big lines.

Watch some fellow write to our Correspondence department to prove that Fig. 5 is superior to Fig. 6. He will say that it is stronger and more impressive, which leads us to ask "Is a face covered with pox marks strong and impressive?" We are for virile display where apropos, but the page of a house-organ, blotter size, could not by the wildest stretch of

but real strength, not the flash in the pan variety, is something that not only catches the eye but holds it.

The announcement card of the Drama League permits of more and stronger display than the advertisement of The Record Company for the reason that it is sent to people who are already interested; the advertisement is directed to people the advertiser hopes to interest. It would seem the part of wisdom, therefore, in the latter case, to avoid spilling the beans so openly. "Employ Ours," "Our Printing Service" and "Good Printing," standing out from the text in bold relief, leave no bait, no suggestion that there might be a constructive idea in the text to induce a reader to go through it. It does not even allow his curiosity a chance to exert itself. He'll say, "the same old stuff" the minute he sees Fig. 5, whereas he may think "perhaps there's an idea here" when he sees Fig. 6.

Critical Survey of Printers' House-Organs

BY A. J. FEHRENBACH



PLATFORMS are built to "run on"—if not to "stand on," according to the point of view of some politicians. Party platforms are ostensibly nothing more than race courses upon which the chosen standard bearers make their run for office. After the dust stirred up by the contest has settled, platforms are somehow conveniently pushed into the background and the business of the country again goes along as serenely as before. However small consideration the average individual may give to a political platform upon which an administration stands, the platform is none the less important, inasmuch as it enunciates the principles upon which the government is publicly pledged to proceed. Standards of practice adopted by trade associations, codes of ethics put into force among professional men—these are platforms that in recent years have had a salutary effect upon our commercial and economic life. To be sure, many high-sounding codes, certain exalted standards of practice, are

the like, have ever played a highly significant and important part in motivating human behavior since time immemorial.

Though the foregoing deductions as such may sound somewhat remotely apropos, they nevertheless have come to the surface directly after reading and pondering over a goodly number of *platforms* and introductions in the rich fall crop of newly created printers' house-organs launched by enter-

The Composing Room

Issued Monthly by the Monotype Group
of the New York Employing Printers Assn

Vol. I, No. 1

July, 1923

What's This—Another House Organ?

RIGHT, the first time, but—
Take your hand away from that wastebasket!

This is not that kind of a house organ.

This is a publication with a purpose. We aim to be different and we strive to please.

Of course we mean to blow our own horn, in a modest and gentlemanly manner, but the punch in the proposition is that we really have something to blow about. We have a service to offer which we are proud of and naturally we want to tell the world about it, which is why THE COMPOSING ROOM.

We can tell you what we are able to do and show you specimen sheets and sample jobs, but better than all that, here is a concrete example of our workmanship. It is the kind of thing we can do for you, and we are going to make it just as good and as representative of our service as we know how.

The main purpose of THE COMPOSING ROOM, however, is

to correct some erroneous ideas which have been galivanting around loose and reckless and unhobbled far too long. These ideas concern us and our work.

Too many people, when they think of a trade composition plant, visualize merely an array of machines and a dump.

That is wrong, and this is the thing we want to put over—

The trade composing room of today is a (set it in caps) REAL COMPOSING ROOM, and in it we assume the entire composition problem.

We not only set the type, but correct it, lock it up in pages and deliver the complete form either to your pressroom or to the electrotype foundry.

These, then, are the reasons for this publication. We have no private axe to grind and no propaganda. Our only desire is to make you acquainted with us and the excellent service we have to offer and we hope to do it in as humane and interesting a way as possible.

Interesting initial page of trade association house-organ.
Reduced from 4¾ by 7¾ inches.

Prestige

A Monthly
Publication
devoted to
Better Advertising

JUNE 1923

The BUNGE-EMERSON Co., Complete Advertising Service, Denver
BY EDWARD C. STERRY, Editor



IN sincerest faith and firm belief that he who'll practice what he'll preach will find a prestige reaching 'way beyond hope's faintest ray—these paragraphs are dedicated to whom they may concern. Not that *Prestige* may prove uninteresting to the fellow who doesn't advertise; nay, much the reverse, for it is to the layman that its message is directed in the hope of enlightenment as to whys, wherefores, and value of good advertising, of which we will strive to make this house organ a model in direct-mail.

We have hope that *Prestige*—these unpretentious pages of pertinent paragraphs—will prove interesting and above all—valuable.

It will reach you on the eighteenth of each month, and we want you to look for each issue as an old friend. If it fulfills no other mission than that of creating good will, our efforts will have been well rewarded.

Good copy distinguishes *Prestige*, house-organ of the Bunge-Emerson Company, Denver, Colorado. Original size was 5¾ by 8¾ inches.

nothing more or less than expressions of *ideals* to which the individuals and groups have pledged themselves. The institution like the individual or group that proceeds without ideals is like a ship at sea without a compass, a thing without plan, purpose or goal. Codes, credos, platforms, dedications, and

prising printers in various sections of the country. As we have read the platforms and thus caught something of the optimism of youth radiated through the pages we could not help but be impressed and moved by the ideals enunciated and the purposes expressed by their entrepreneurs. That all of the recent initiates may "stand on" the platforms that marked their entree through the portals; that time will not permit them to slough off into something akin to the conventional politician's attitude, and that the lofty standards which characterize the early issues will consistently be maintained by all of these new publications, is the godfatherly hope here expressed.

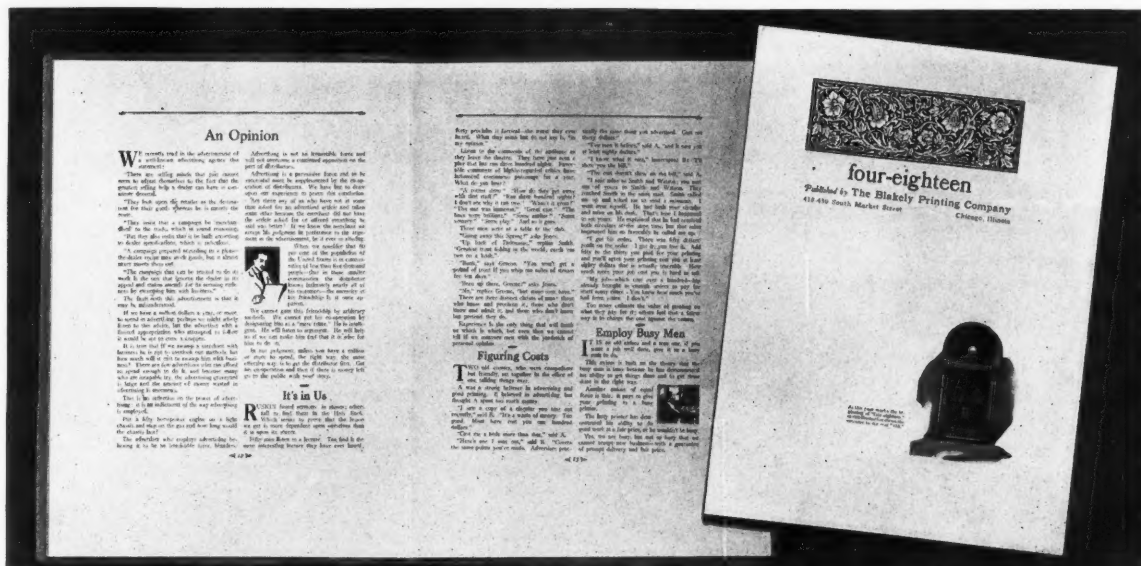
The palm for the mastery of words and phrases forming the timber of the platform of one of the brightest of the new house-organs goes to Edward C. Sterry, editor of *Prestige*, the handsome four-page publication of the Bunge-Emerson Company, a high-class printing plant of Denver, Colorado.

In addition to turning out distinctively printed literature, this establishment is equipped to give its clients complete advertising service. The reproduction shows the cover page of the first number of *Presstige*, which gives the "platform" upon which this gentlemanly young sales stimulator will go forward. The text is well worth careful reading.

House-organ copy that has print-shop flavor—the type of copy for which we have a peculiar weakness and also sincere admiration—is the sort employed by the editor of *The Composing Room*, the new publication of the Monotype Group of the New York Employing Printers Association. The first page of this little magazine, which carries the "platform," is

italic lines: "This little magazine is issued just when the notion strikes us, usually once each calendar month, and mailed gratis to our customers and to those who should be." May the notion strike regularly!

Four-eighteen, a recent recruit in the field, published by the Blakely Printing Company, Chicago, immediately strikes a responsive chord. We confidently predict that this excellent house-organ will do its work efficiently. One is at once impressed by the ample size of the pages, the good effect produced by the generous margins, and the deft distribution of "white space." In many respects this new publication equals that unusually good house-magazine, *Good Will*, pub-



Center spread and initial page of *Four-eighteen*, house-organ of the Blakely Printing Company, Chicago. Original page size was 9 by 12 inches.

reproduced, and you'll be missing something if you don't stop to read it right now. Then contrast it for style and tone with the copy used in *Presstige*.

Volume one, number one, of *The Printer*, the nicely printed sixteen-page house-organ published by the Freeport Printing Company, Freeport, Illinois, has just been received. This intelligently edited little magazine is certain to make friends and customers for the house it advertises. Suffice it to say that *The Printer* is an attractive job. Since our principal consideration at this time is focused upon "platforms," we submit the following taken from the first issue of *The Printer*, and unhesitatingly pronounce it a good one:

"It is with much pleasure that we present to you this copy of the first issue of our 'silent salesman,' *The Printer*, and we trust that you will find it just a little more than 'another house magazine.' In its pages you will find from time to time helpful suggestions which you can profitably use when planning your own printing needs. In this issue you will find a few words about the personnel of the organization, so that you may be more able to judge of our ability to serve you. This booklet will also serve as a sample of the kind of work we produce for our customers, and proof of our ability to handle your printing problems with practical skill and thoroughness."

One of the best of the new house-organs that have lately been received is *Printfax*, published by Houston-Hill Printing Company, Arkansas City, Kansas. It is "Roycroftie" in appearance, interesting in content, and it is certainly a specimen displaying fine craftsmanship. From the masthead of volume one, number one, the August number, we take these

lished by the Kalkoff Company, New York city. Both *Good Will* and *Four-eighteen* are large in size, therefore impressive, and both are carefully edited. The reproduction shows a couple of typical pages of *Four-eighteen*, and also the first page of one of the issues. Inserts showing specimens of color-work are included among the pages of this splendid house-organ. The initial number of *Four-eighteen* presented its platform with this announcement:

"Greetings! This is the first number of *Four-eighteen*. We hope you will read it—and like it. It is our purpose to issue regularly a little magazine which will have three definite objects: (1) To bring a message to our friends who know us well; (2) To make new friends and, we hope—clients; (3) To demonstrate some of the possibilities of good printing as applied to different problems. With this salutatory and declaration of purpose, then, *Four-eighteen* makes its bow."

The Verbometer is another newcomer. It is a small house-organ that should prove to be a good-will builder and effective business solicitor for the Van Meter Printing Company, New Richmond, Wisconsin. *The Verbometer*, aptly named, is ably edited and neatly printed. It's a sensible, inexpensive, type of house publication which more printing plants could profitably adopt.

Printers in this country have risen to distinction in journalism. Time was when the graduate from the type case stood in line for promotion in the "front office" and through this route a considerable number of great editors have developed. It is, therefore, interesting to observe that occasionally an editor takes up the printing business and finds himself right

at home in the composing room. J. G. Lloyd, until recently a member of the editorial staff of the *New York Globe*, and now operating a print shop in Brooklyn, New York, represents a case in point. Mr. Lloyd publishes a nice new house-organ, *The Lloyd Press*. The first number of this little sheet issued in June carries this interesting announcement:

"This publication, in making its initial bow, feels that it should furnish some excuse for its existence. A young man in journalism cherishes the hope, in many cases, that the day will come when he will publish his own paper. A few only



PUBLISHED monthly in Louisville for those who, like ourselves, the Kentucky Printshop Company, are playing the game of business fairly and squarely, with no hope of reward other than a legitimate profit and the knowledge of work well done.

Vol. I July, 1923 No. 1

Neither Knew

TWO men passed on a crowded thoroughfare. One was a bright salesman temporarily out of a position; the other was a manufacturer who needed a good salesman badly. Each fitted the other's requirements. Each was what the other sought yet neither knew.

Later the salesman got a job and the manufacturer got a salesman, but these two, especially adapted to associate, never met.

All through the web of business life runs this broken thread—this lack of contact.

There are in this city many concerns that we could serve with profit to both them and us—concerns that need us and that we need.

We pass the representatives of these concerns on the street, neither we nor they knowing that we are near a vital force that would serve us both—add to our mutual strength.

If for a moment we could stop and chat, discuss what we have and what we want, both would probably exclaim, "You're just the man I'm looking for."

It is to suggest this meeting that PRINTSHOP PROOFS finds its way to your desk. It is an arrow shot into the air to seek the other end of the broken string.

one

Attractive initial page of first number of *Printshop Proofs*, published by the Kentucky Printshop Company, Louisville, Kentucky. Original size of page was 5 by 8 inches.

cash in on this hope. The editor of *The Lloyd Press*, after putting in eight happy years with the *New York Globe*, came to the realization that his only chance to run a sheet was to go into the printing business. So he did."

Punton's Printit, edited by C. W. Thomas, and published by and for Punton Brothers, printers, Kansas City, Missouri, is a mighty interesting house-organ. There is a distinct individuality about this newcomer that is engaging. Not the least interesting of the varied and readable content of this publication is the "platform" upon which it announces its mission. The announcement given on the first page of *Punton's Printit* reads as follows: "To be courteous; to be an example; to know both sides of the question; to eliminate errors; to anticipate requirements; to develop resources; to recognize no impediments; to master circumstances; to work for the love of the work; to act from reason rather than rule; to be satisfied with nothing short of perfection—this is the creed of Punton Brothers." A good creed to live by!

Printshop Proofs, new house-organ of the Kentucky Printshop Company, Louisville, Kentucky, is a bright youngster, and we take particular pride in announcing its birth. We like the mental attitude of the editor who penned the "platform" of *Printshop Proofs*—which is reproduced. Yes, indeed, it's worth reading! It voices good philosophy, and it releases an idea that house-organ editors elsewhere may find valuable.

Our Salesman, a lusty, robust youth among the new printers' house-organs, is published by the H. J. Straub Printing Company, Freeport, Illinois, and is edited by Oren Arbogast, one of the ablest, most successful, and experienced editors in his field. *Our Salesman* strikes us as an energetic and efficient representative of a good printing house that knows how high quality printing is done—and how to advertise that fact.

The Artad, house-organ of the J. W. Gehrke Company, printers and engravers, Vancouver, British Columbia, is one of the best of the new Canadian specimens we receive. This enterprising sixteen-page publication, edited by F. W. Benwell, issued a special souvenir number in July that is deserving of the highest commendation. Aside from the excellence of this magazine as an example of fine printing and engraving, it carried contributed articles by such notables as His Worship the Mayor of Vancouver, Charles E. Tisdall, Esq., Sir Charles Hibbert Tupper, K. C., and Professor Stephen Leacock in the souvenir number commemorating Dominion Day.

Barvertising, house-organ of the Barber Printing Company, Winston-Salem, North Carolina, made its debut in July. Here is a specimen which proves that a printer's house publication does not necessarily have to be printed in two or three colors; it demonstrates that very good effects can be produced economically with one color. The point that this reviewer wishes to re-emphasize is that a printer's house-organ should be a fair specimen of the general class of work done in a given plant; it should not be better than the usual quality of work done for regular customers. Critics there are who would pounce upon a printer's house-organ that does not represent an expensive type of work. After all is said and done, isn't it true that most of the printing today is in one color? Plain, ordinary work, well executed, still commands the widest market. We somehow are inclined to believe that the printer limited in his equipment but doing good printing with what he has, is deserving of as much credit as the printer who, with everything new that there is at his command, does praiseworthy work. *Barvertising*, neatly printed in one color, we believe bids fair to become a most effective business go-getter; it will build good will for the Barber Printing Company because it is an unpretentious, average specimen of business literature.

Space limits the mention of all of the new house-organs recently received. One of the most unusual and engaging of all the specimens that we've seen is *The Lantern*, issued by the University Publishing Company, Des Moines, Iowa. *The Lantern*, which "lights the way to better results," comes under a handy cover. The front cover flaps over about two inches and is held closed with a specially printed seal. Volume one, number one, makes its debut with the following instructive platform, printed under the title, "Right Here, Shake Hands":

"At this moment, in your hands *The Lantern* makes its bow. It is not the purpose of the publishers to offer a house magazine that will be anything else than a good-will builder. In our endeavor to acquire your good will we will at all times try to be brief and to the point. The articles will deal with things of interest in civic and national affairs as well as with problems connected with the printing business. Ideas and opinions found herein will be gathered from available sources.

"We suggest that you start with this, the first issue, to save *The Lantern*, for we are sure that no matter how old the number may be you will always be able to find something to temper your mood or help you solve some problem connected with your printing."

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising Campaigns to Sell Intangible Services

It is peculiarly appropriate that in this September number, published the month prior to the October conventions of the United Typothetae of America and the Direct Mail Advertising Association, we should talk "shop" among ourselves, as it were, and devote this month's article to the planning of direct advertising campaigns designed to sell intangible services to and for printers.

In reading this issue comparison should also be made with the November, 1922, number, wherein there was described and illustrated one typical direct advertising campaign to sell printing. In that article we showed the conception of the idea, the planning of the campaign, and the results accruing therefrom. In this one we shall try to discover underlying principles upon which any direct advertising campaign for the sale of any intangible service can and should be based. While applying particularly to the graphic arts field, these principles can readily be adopted and adapted in any field where the object to be sold is an intangible service.

"But is printing an intangible service?" the query comes from one who would know. We are not speaking of printing *per se*, but are speaking of the sale of printing service, including services to printers, production of direct advertising campaigns, and the like. There always will be a great volume of general printed matter which by no manner of reasoning can be classed as other than a manufactured product. Moreover, in the years to come a comparatively small percentage of the grand total outturn of America's printing presses will ever be what has been denominated in this series as *direct advertising*.

Printers who feel they can raise their prices on printing by adding "direct advertising" to their letterheads are in for a shock—as many who have tried it will testify. Unless a genuine service is performed the client will not pay an increased price for it—more than once! Super-salesmanship may and sometimes does sell competitive printing under the guise of "direct advertising" at a higher price than it would

be produced for by other equally skilled craftsmen, but this is only an exception which proves the rule. This may sound far afield from the subject of our article this month, but several years of direct experience selling to and for printers makes us feel it is not only a logical start but a subject upon which more careful study and consideration should be put.

In other words, let us start out with a clear idea of what we mean by "intangible services" which are to be sold. By intangible services we have reference to many things which the producer may perform for the purchaser over and above the competent mechanical manufacture of a carefully laid out piece of printed matter. Service may cover *speedy production* under unusual and difficult conditions, and many of the downtown New York bond houses pay higher prices than the "scale" for printed literature, direct advertising, house-organs, etc., because of this form of intangible service.

Service may cover *confidential* aspects; as, for example, the publishing of annual reports of such companies whose stocks are dealt in on the stock exchange in a big way may call for strictest secrecy and maintenance of confidential data while the piece is being printed and

produced. Service may cover specific training and knowledge in some special trade, industry or profession. In many sections we have what are called railroad printers. They maintain thousands upon thousands of dollars' worth of standing type for their customers; they are fully conversant with the details of manufacturing tariffs, time tables, etc., even under pressure of high speed, and have the necessary equipment and experience. Because of this standing type and past experience the first prices may appear higher than some non-trained printer would quote, but in the long run the cost to the railroads is lower. Service may even be financial in its aspects. More than one printer has been known to lend his credit to "put over" some new proposition, charging more money for the manufactured product because of this service, which requires risk-taking that should be paid for.

On to Washington and Saint Louis!

October marks the dates of two conventions of vital importance to producers of direct advertising, house-organs, and commercial printing—the U. T. A. convention in Washington, D. C., and the Direct Mail Advertising Association convention in St. Louis. Unfortunately, due to causes over which neither organization had control, as the writer happens to know personally and from his official connection therewith, the conventions come in the same week this year. Another year and ever thereafter, we feel free in prophesying, no such conflict will take place. It behooves producers who can to send their manufacturing, cost accounting, production and allied men to Washington, and their copy-writers, planners, designers and the like to St. Louis.

With due respect we might compare Washington to the Review of Specimens department, and St. Louis to this monthly feature on Direct Advertising campaigns.—R. E. R.

But why go on? You get the idea that *service*, a much used and highly abused word, especially in the printing business, is not only intangible but of wide ramifications. So far you will note we have not spoken at all of the *complete* service, including the planning of a direct advertising campaign, following an analysis of the market, any necessary merchandising surveys, and based upon the thoughts of experienced advertising men and women. This form of "intangible service" may extend quite far, and the farther it extends the

now running of J. F. Tapley Company, edition binders, of Long Island City, New York. Obviously the only chance a direct advertising campaign would have to sell the Tapley services for immediate delivery would be to some printer who happened to have a big edition ready for binding at the moment of the receipt of one of the units, and had no idea where to send it. Rather a far-fetched supposition, to be sure. Printers know what an edition binder is and what such an organization can do for the printer. Unless the printer has

This equipment is part of the service we maintain for your use

Three Minute Glimpses of an Edition Bookbinding

Forwarding

Twelve Folding Machines

It has been our...

Our Shipping Facilities are the finest in New York

An example of building a campaign of direct advertising to sell one particular big edition bindery to such a technical class of buyers as printers. The pieces illustrated were mailed out by J. F. Tapley Company, book manufacturers, Long Island City, New York.

higher the apparent cost, when considered purely as a piece of printed material. We are familiar with one campaign which was planned by a printer and then produced even to the point of assorting the outgoing units by States and putting them into the government mail bags and delivering to the postoffice. Viewed as printed pieces, picked up by some strictly competitive printing salesmen, he would quote a *much lower price* than the *apparent price* charged by the printer who was selling intangible services, yet the complete cost to the printing buyer—or to be explicit, to the buyer of a direct advertising campaign—was much less than the same result would have cost bought in any other way.

All of this prefatory material has been essential in order that we may realize the problem we face in trying to sell intangible services *via* direct advertising. Assuming that you as a printer have some sort of legitimate service to sell to prospects, or that you have some service to sell to printers, our problem is now to sell those services *via* direct advertising. There are seven possible aims of a direct advertising campaign: (1) Sales, (2) inquiries, (3) good will, (4) supplementary to publicity, (5) supplementary to salesmen, (6) preceding salesmen, and (7) strategic. Of course a campaign may cover a combination of one or more of these aims, though best results come when one dominating aim is sought.

Suppose we start with a specific example in the field of selling intangible services to printers, taking the campaign

some edition work on hand which he wishes to place at once there is no need for the binder to obviously seek inquiries.

What we should plan for is good will, having in mind the planting of the thought "when you have edition binding think of Tapley's." Since the Tapley company has sent out note pad holders and other publicity of various kinds, this campaign should supplement that, of course. But the big aim will be to *supplement* and *precede* salesmen.

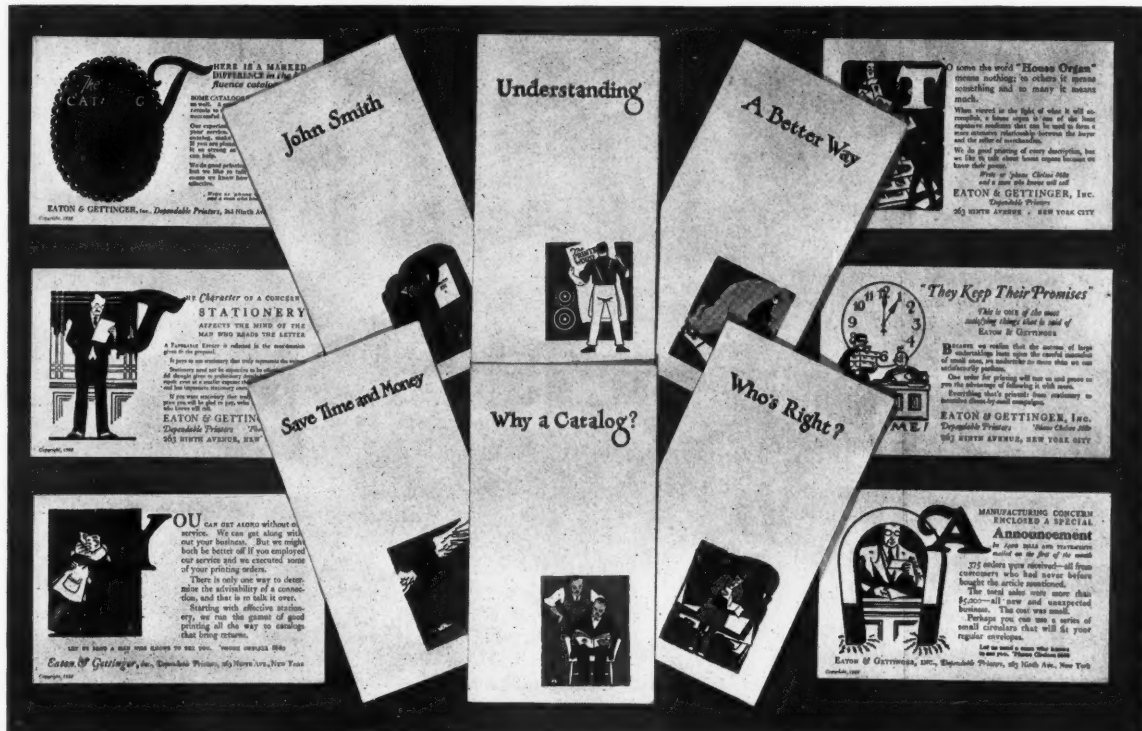
Educational advertising will be our theme, but in a vein that will interest the manufacturing printer, as contradistinguished from the direct advertising service printer! We shall talk of long runs, equipment, and other phrases so dear to the heart of the manufacturing printer, and omit campaigns and other such words frequently used in the advertising field. A big story—it calls for a broadside classification of direct advertising. Continuity, to create good will and supplement salesmen, calls for repeatedly advising recipients that this is "one of a series." The accompanying illustration shows how the first four pieces of a twelve-piece campaign were planned and produced to sell J. F. Tapley Company as an edition bindery.

The copy theme was "Three Minute Glimpses of an Edition Bindery," because we know the printer is busy, receives much literature and we want to warn him this is a *short story*. On each appears the number of the unit in the series, and the fact that there are twelve in all is emphasized.

Each unit takes up some one step on the binding of books, shows an illustration of part of the equipment, lists some outstanding users of the Tapley service, and makes a bid for casual inquiries by the use of headlines in color reading: "Have you see the Tapley (Patent) wired book, with free opening feature?" "Have you secured your copy of our valuable Book of Impositions? Send for it—it is free!"

The final fold of each unit carries above the firm's signature this significant statement: "This Equipment Is Part of

therefore, was the decision to send out a series of twelve pieces, which were to go to their regular customers and a special list of prospects totaling about nine hundred. Let us emphasize that point—they picked out a list of prospects which would be *possible* prospects for Eaton & Gettinger. There are *thousands* of concerns within Manhattan borough alone, and had this concern mailed to all the well rated concerns in New York city their results would probably have been disappointing. Instead they chose their list of prospects



This campaign of twelve pieces produced direct traceable results in excess of \$20,000, from new and old customers. It had for its object selling direct advertising as differentiated from printing. Copyright 1922, Eaton & Gettinger, Inc., New York city.

the Service We Maintain for Your Use." Whether it is binding for printers or bear pits for museums; printing service to trunk-line railroads, or the annual picnic of the local trunk-makers' union; which you would sell as an intangible service—provided you have such a service to offer—the principles brought out in connection with the Tapley campaign can be adapted or adopted with equal success.

Now for an example in the printing field, and to make it all the more significant, suppose we choose out of the dozens of effective campaigns in hand, one from New York, because of the keen competition within this city. Our example is that of Eaton & Gettinger, Incorporated, 263 Ninth avenue, New York city. This firm wished to keep old customers interested [how often do so many of us overlook this important source of business!] and also to get new business. Within New York there are many printers, and quite a number of them are doing direct advertising, including house-organs, for the sale of their intangible services. Eaton & Gettinger have more to sell than so many press impressions at so much an hour. "How shall we plan a direct advertising campaign to sell our own services, which will at the same time sample what it is we have to sell?" might well have been the first question they asked themselves.

First they saw that to sell direct advertising they must use it, continuously and persistently, for they could hardly expect direct mail-order results from a single unit. The next step,

with judicious care, and it numbered less than a thousand! Nothing could more clearly mark the line between selling *printing* as manufactured merchandise and the intangible service of direct advertising than this episode. Had Eaton & Gettinger been interested in selling *printing* they would have urged a *big run*, and the results would have decreased in direct proportion to the increase in the size of the run! Instead they got the smallest possible list of *real* prospects and their results were splendid—"astounding," to quote their P. A. Wagner.

But back to our planning. The final decision was to issue six mailing cards and six booklets. You will find them illustrated herewith. The same general theme underlies both cards and booklets. In each of the booklets one page is taken up with a display advertisement similar to the typical one illustrated. The object of the copy in all cases was to make the recipient realize the *tangible* results which would come from the use of direct advertising in general, and Eaton & Gettinger direct advertising in particular. A little quirk to the campaign was the copyrighting of each individual unit, a simple method of impressing the prospect with the worth of the booklet or card.

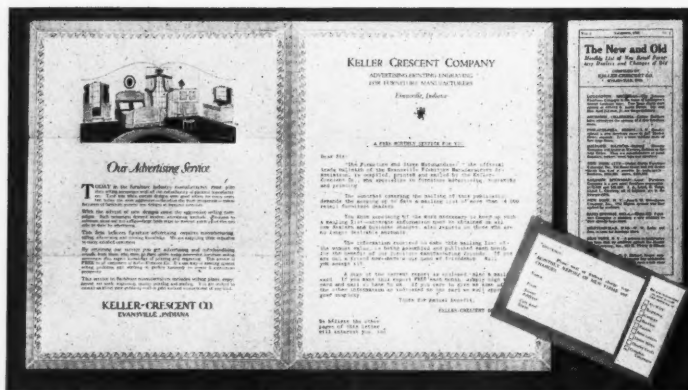
Good will was wanted, to be sure; *sales* were needed, but could come only after the salesman had called; *inquiries* were desired and sought, but only in such phrases as: "May we discuss the subject with you? If you say 'yes,' a man will

call to see you." "We shall be glad to discuss the subject with you." "Phone or write and we will send a man who knows to see you." "Perhaps you can use a series of small circulars that will fit your regular envelopes." "Let us send a man who knows to see you. Phone Chelsea 8680." Colors were used in this campaign, for most assuredly before they were through Eaton & Gettinger would probably recommend colorwork to their clients. Good paper stocks were chosen, and to tie series together one color of paper was used for booklets, inside and cover, and the cards. "But did it pay?" comes from the man who wants tangibilities about this sale of intangible service. While we have not asked Eaton & Gettinger, we feel assured that the prices they must get for the completely planned direct advertising campaigns are more than the individual units could be printed for by any one of a number of New York city printers!

Here is what P. A. Wagner puts in writing as to specific results: "The series not only stimulated our regular clients, but brought back to us twenty-eight legitimate inquiries, and from this list of inquiries we established new accounts amounting to pretty nearly \$11,000 and succeeded in interesting some of our regular customers to take on some direct-mail work amounting to nearly \$9,000." In other words, at least \$20,000 worth of direct new business for an expenditure which you as a printer can easily figure out—the only item you will not be able to include will be the *brainwork* of planning and producing the series of twelve units. But it is reasonable to suppose that with this record behind them Eaton & Gettinger will get much more business from these customers and from others who were not ready to order at the time these results were tabulated. Observe that the Eaton & Gettinger campaign was addressed to prospects chosen from the viewpoint of their use of direct advertising.

Now for an example of an entirely different campaign to sell intangible services. Our third example we choose from Keller-Crescent Company, Evansville, Indiana, who by *specializing as to industry* have set about to sell intangible services as creators of direct advertising. They chose the furniture manufacturers as their "meat." Talk to a man about himself and his industry, and you have his attention instant. This point has been thoroughly covered in our chapter on personalization of direct advertising. Upon this principle the Keller-Crescent Company built, as is made clear by the accompanying illustration. The four-page letter classification was used. Page 1 was an imitation typewritten letter to the furniture manufacturer telling of the list service offered free each month by the Keller-Crescent Company, as is shown on the return postal card illustrated. A specimen of the mailing list service feature is also shown. Within, on pages 2 and 3, we have illustrations of typical pieces of furniture, and copy which serves to sell the company as specialists in this sort of work. The fourth page is given over to an advertisement, "Our Advertising Service," from which we emphasize this: "This service to furniture manufacturers includes selling plans, copy, layout, artwork, engraving, quality printing and mailing." Intangible at the time of buying, of course, but mighty tangible in the final results! While this one unit produced results in the way of contracts with a goodly number of furniture manufacturers, some of whom ordered service from this company, a more accurate method of gaging results is at hand, as evidenced by the statement of A. A. Brentano, general manager of the Keller-Crescent Company: "Our business was quite satisfactory through a period when other printers in this city were complaining that work was slack."

Thus we have the three leading methods of selling intangible services: (1) Educational advertising in broadside form, designed to build good will and get business "in the long run"; (2) Educational advertising in booklet form supplemented by action-cards, building good will and inciting inquiries with direct traceable results; (3) Service advertising, addressed to some specific *personalized* group or industry, and part of a continuous campaign, and (4) Spasmodic, reminder type of advertising, building good will by accretion, but not attempting for direct inquiries. There are other ways,



Group of pieces sent out by Keller-Crescent Company, Evansville, Indiana, showing return card reverse, first of "new and old" piece, and front and back of four-page letter. Making an intangible service tangible is what this company did in their direct advertising campaign.

and combinations of these, which may be used, but if you build on these four principles your campaign will be effective, no matter what it is in the way of intangible services which you have to sell via direct advertising.

But one more thing must be emphasized, and that is: Competitive direct advertising must be studied so that you may avoid duplicating the appeals of others. And, finally, the amount invested in the campaign, unless offset by novel features, such as the imported paper series, must be somewhat in proportion to the amount you expect the prospect to order from you, based upon the campaign. For example, a house-organ to sell the services of a building construction firm who take no structure costing less than \$50,000 must necessarily be larger and more expensive looking than a house-organ mailed to prospects of a dentist soliciting dental business!

FRIEND OF COUNTRY PUBLISHERS

Newspapermen of the country are interested in the retirement from Congress of Uncle Joe Cannon, of Illinois, after forty-six years of service, for two special reasons. In the first place, it was Representative Cannon's first speech in the House, away back in the early seventies, which resulted in revision of the postal code establishing the pound rate of paying postage on second-class mail matter, the postage on newspapers having previously been paid by the subscriber and collected by the postmaster making the delivery. It is also said that next to Theodore Roosevelt Uncle Joe was the man most photographed and most written about on this continent. Uncle Joe's first speech as congressman—the one having to do with the postal code—has been written into history as "the hayseed speech." While making this address, Representative Cannon was interrupted by Representative Walter Phelps, of New Jersey, who said: "The gentleman seems to have oats in his pockets." "Yes," promptly replied Cannon, "and hayseed in his hair, and that's the style of most of my constituents. I hope that both are good seed and will grow good crops here in the East." Mr. Cannon was making a plea for the country press, because the city press had been attacking the bill.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

H. W. COGGESHALL, Utica, New York.—In your work all elements are of the very best quality. First of all, Caslon and Garamond types, with an occasional title in Forum, are used exclusively. These are arranged, usually in a conservative way, in the most attractive and skillful manner so that when perfectly printed on exceptionally good grades of paper the effect actually delights the eye. The most interesting specimen, though no better typographically than others, is the blotter, "Postage:

faces, needlessly ornamented, is a marked improvement. Yours could scarcely be improved upon as a panel design. Your setting of the advertisement for the Maryland Hotel, which formed the subject for an article in our "Job Composition" department some months ago, is not a bad one at all. Caslon text, in fact, any text letter, is not a good letter for advertising display, because it is not quickly read, but for two lines, as in this case, and particularly as the advertisement is of a formal

itself constitutes an element of decoration that printers do not always consider as such. There are only two specimens that we do not care for, the title page, "The Training of Printing Apprentices," and the card composed in Bodoni, "Done by the Roycrofters." However, in all the work there is the quite redeeming quality of character.

P. B. BLAKE, Lewiston, Idaho.—The menu title page for Miller is impressive and still neat, so you have compassed a great deal. Such combinations

SERVICE TO THE CENTRAL STATION INDUSTRY

ELECTRICITY VITAL TO MODERN LIFE

THE BEST way to determine the vital need of a thing is suddenly to discontinue it. People are inclined to accept so many modern inventions as a matter of course that when the telephone is out of order for five minutes, or central does not answer immediately, a crime paralleled only by the gross deeds of a Nero has, so the subscriber believes, been committed. A fuse is blown out—no lights—and a grumble loud enough to reach two city blocks is heard. The trouble shooter at the service station has his share of blame when he arrives in half an hour instead of ten minutes. Hardened and encrusted with layer upon layer of the infallibility of electricity is this generation. How short a space of time the human race needs in which to form a habit. Forty years has made the need of electricity so vital to our existence that we are crippled at every turn without it.

When electric lamps giving murky yellow light, displaced poor gas lamps in 1882, a marvelous thing had occurred. Here was light switched on without the use of a

match. And now what does not electricity do? Mills, factories, railroads, street cars, automobiles, printing presses, telegraph and telephones are operated by electricity. In the business office there are electrical appliances—adding machines, electric typewriters, multigraphs, stencil machines, and in the home from the ringing of the door bell to the kitchen all hard work is done by electricity.

The isolated farm house has all the electrical equipment of the city home, and by turning a switch the once over-worked farm wife has at least time enough to herself to read the weekly paper, and chat over the telephone with distant neighbors.

Every avenue of human life has felt the improvement that electricity has brought. The impulse for reading has increased a hundred-fold. Perhaps more than half the people do their reading at night. Flickering gas lamps were no incentive to reading as are electric lamps. Today book stores are scattered everywhere, the libraries are crowded and everyone reads. Naturally an enlightened people means a thinking people, which in turn results in a better condition for all.

The cinema or "movie" has brought a mode of entertainment for individuals in

ASSOCIATED SANGAMO ELECTRIC COMPANIES

netic induction. After three attempts to produce electromotive force in one wire by means of a current in another wire, or by a magnet, in which he was unsuccessful, he persevered and in August 1831 obtained first evidence that an electric current can induce electromotive force in a different circuit.

Besides the induction of electromotive forces, Faraday established the identity of electricity produced in different ways, the law of the definite electrolytic action of current, and the fact that every unit of positive electricity is related in a definite manner to a unit of negative electricity, so it is impossible to produce an absolute charge of electricity of one kind not related to

an equal charge of the opposite kind. He also discovered the difference of the capacities of different substances for taking part in electromagnetic induction. In 1845 he discovered the effect of magnetism on polarized light, and the phenomena of diamagnetism.

Faraday's laws of electro-deposition, formulated in 1830, have never been modified, and their accuracy is such that they furnish an absolute measure of current strength that is often used in standardizing

laboratories. Indeed the silver voltmeter was for years the preferred standard for current measurement.

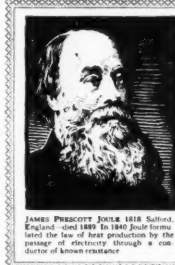
The process of electroplating, based on Faraday's work, was first applied by C. M. Despretz who carried on experiments in plating metals.

This application of electricity came rapidly into active commercial use. It accomplished a new and much desired result and the requirements were such that the necessary electricity could be derived from primary batteries. In fact, batteries were so well suited to the purpose that even after generators had been in successful use for lighting purposes and in electroplating establishments, most electroplaters still clung

to the old primary battery. Today nearly every metal goods manufacturing plant has its own electroplating department for depositing copper, nickel and other metals to give a suitable finish to its products.

The Electric Generator

While Woolrich in 1841 constructed a dynamo that was used to some extent in electroplating, the first really commercial



JAMES PRESCOTT JOULE, 1818-1889. English physicist who discovered the law of conservation of energy and the mechanical equivalent of heat.

First and inside text pages from de-luxe hard-bound book executed for the Sangamo Electric Company, Springfield, Illinois, by Ray D. Lillibridge, Inc., New York city. The original page is 8 by 10½ inches, the printing on musty white antique paper being in black and a rich red brown.

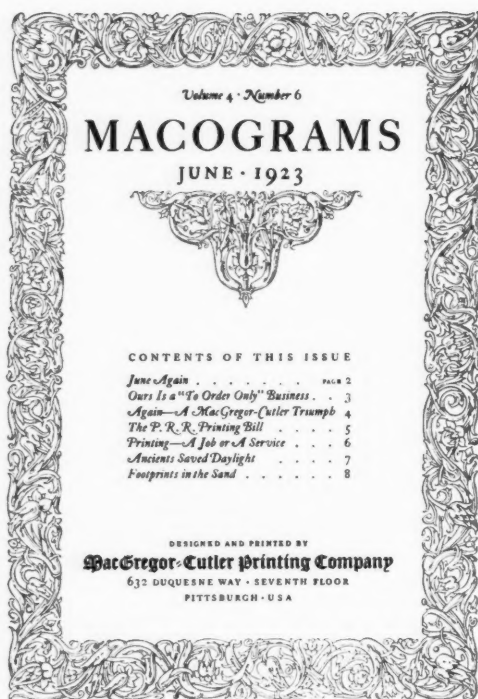
\$1000 Per Ton," on which the fact that eighty per cent of the letters sent through the mails weigh less than an ounce is employed as an inducement to encourage business men to use enclosures, blotters especially. "A blotter inserted in those half-empty envelopes," reads the blotter, "will bring back many times their cost."

THE STUDY BUREAU, Beckenham, Kent, England.—We consider the booklets you have printed on a 6 by 9 inch hand press remarkable, not that the print is perfect, for it is not, but because the results are so far superior to what we would expect. Naturally, the impression is weak and so you carried more ink than ought to have been necessary. Your rearrangement of the statement of John Hood in Caslon Old Face from an original in a number of

dinner, the use is permissible if not desirable. The bottom seems weak, in fact, the rest of the advertisement doesn't balance the major display. We also consider the arrangement too much like a title page or card for a newspaper advertisement.

EMIL GEORGE SAHLIN, East Aurora, New York.—Thanks for the handsome portfolio of specimens of your work "made especially for THE INLAND PRINTER." It contains many interesting and beautiful typographic arrangements, though none of them interests us so much as the striking cover, which was not printed but hand lettered and painted, thus making the book positively individual. The simpler of your specimens, which are even more ornate than the average typographic product, are the best. The use of fine hand-made papers in

of supposedly opposite effects are attainable by the use of light-face types of pleasing design in large sizes. You can get the impressive quality with bold types, but you sacrifice neatness. The program for the hardware convention, set in the attractive Goudy Old Style face, is also very good, as, in fact, are all the specimens you have sent us. The folder for Calam Temple would have been better if the title had been printed in two rather than in three colors, as the tone is too warm with so much of the page in red and yellow-orange. Besides there is not enough difference in the warm colors to gain anything of effect. The border might better have been printed in black, but if a third color seemed desirable, then, a green would have been preferable to the yellow-orange. The words "Calam" and



Cover design of June issue of *Macograms*, house-organ of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, the work of Arthur C. Gruver, talented typographer of that quality printing plant. The page size was $9\frac{1}{2}$ by $12\frac{1}{2}$ inches, printing on the white antique Deckle d'Aigle paper being done in black and brick red.

"Temple" ought to have been set in bolder type (New Caslon), since they were to be printed in red, so that there would be a balance of tone with the other type printed in black.

THE GRAPHICA, School of Printing, Carnegie School of Technology, Pittsburgh, Pennsylvania.—"The Graphica Inspection Tour, 1922," in which members of the class narrate things of interest at the various places visited during the tour, is an attractive and interesting book. The legible Goudy (Mono.) makes a very good appearance on the pages of this book, thanks to good spacing, wide outside and bottom margins and clear printing on antique laid paper. Bound in boards, covered with gray "handmade quality" laid stock, with a white title label neatly placed on the front, the book as a whole is quite craftsmanlike and attractive.

SAMUEL E. LESSER, New York city, New York.—Consistent with your statement that "the recent trend, at least so far as New York is concerned, seems toward the decorative rather than the Caslon simplicity that has flourished in the last few years," we find your work rather more decorative than the average, yet it is in excellent taste. We have never disapproved of a proper use of appropriate and attractive ornament, believing it essential to most attractive and interesting effects, yet we have consistently argued against its indiscriminate use because most compositors and designers will, if left to themselves, literally smother their type in meaningless, purposeless and inharmonious ornamentation. There is a happy medium, which you seem to have struck, that, while featuring a more extensive use of decoration than has been the rule, is

nevertheless praiseworthy. If all would practice the same restraint and exercise the same good taste you do, we would herald the trend you mention with delight. As it is we tremble. An especially interesting page is reproduced.

MIDDLETOWN PRINTING COMPANY, Waxahachie, Texas.—Your work is very good indeed, the stationery being especially attractive, largely because of the pleasing colors of ink and stock utilized.

STANDARD TYPESETTING COMPANY, Chicago, Illinois.—In "A New Monotype Series," a handsome brochure through which you herald your having secured matrices of the new Garamont series, you have produced what we believe is the most handsome piece of publicity yet issued by a machine composition house. Too often work of such concerns is not an indication of talent and good taste, as it should be. The page size is large and impressive, the paper for both cover and the text is of the best quality and the typography is excellent. The cover design, featuring a rather unusual conservative arrangement, composed in the Garamont type, with appropriate decoration, is reproduced here greatly reduced in size.

OVERLAND PUBLISHING COMPANY, San Francisco, California.—The large brochure, "Congratulations," is at once one of the most attractive specimens of graphic arts work we have received during the month and one of the most unusual things we have ever seen. In view of the large page size, 12 by 18 inches, and excellent quality of stock used, the piece would be impressive even though the design on the cover were less attractive. But with this simple yet attractive design printed in purple and gold on fine white stock, and the book tied with gold and purple ribbon, an effect of richness is given that accentuates the effect of impressiveness. "But what is it all about?" our readers may ask. The word on the cover, the title, "Congratulations," does not in itself tell the story, but the nature of the content, and its purpose, is what caused us to designate the piece as one of the most unusual things we have seen. Well, on the copy sent us we find on the vast expanse of the first page the one line "Mr. W. P. Fuller, Jr." Yes, the Overland Publishing Company is congratulating Mr. Fuller, who happens to be the head of W. P. Fuller & Co. It is on the third inside page that we find what it is all about. The Fuller company has moved into new quarters, as a result of expanding business, and on this page, set in attractive type and in a pleasing manner, is a choicely worded message of congratulation to Mr. Fuller, personally signed by Mr. Burnett of the Overland Publishing Company. We deduce, though one could not tell it from the brochure, that the form is printed in quantities, space being left blank where, at the opening, the occasion for extending congratulations is imprinted, in this case "On the occasion of the completion of your new office arrangements." Likewise space for the opening paragraph is probably left blank and filled in as the individual case requires, or the type for the inside, the two printed pages above alluded to, is kept standing and revised to fit each case. Now, a wide-awake printer in any locality will experience no difficulty in finding opportunity to so congratulate the leading executives of local establishments, who, of course, are buyers of printing. The practice of sending an impressive piece of this nature is bound to create a feeling of good will toward the printer. Indeed, the use of this form of advertising is not limited to the printer. Possibly, some or all of the recipients will recognize that it is a form, that, though it looks to be, it was not gotten

A NEW MONOTYPE SERIES

by FREDERIC W. GOUDY



In the brochure, the cover of which is reproduced in miniature above, The Standard Typesetting Company, Chicago, has set a quality mark for the publicity of machine composition houses to shoot at. Excellent Garamont typography perfectly printed on fine paper results in something every lover of fine printing will admire.

up especially. But what matters that? It is manifestly a fine thing and it's better to think good thoughts and convey them as a result of a plan than not to think and not convey them at all. This, in brief, is an outgrowth of the plan, followed by many furniture dealers, of sending a well-worded, sweet-scented letter of congratulation to local brides. There she will buy the basinet. She may know it's a form, but she likes it just the same—and business men are no different.

LOUIS A. BRAVERMAN, Proctor & Collier Press, Cincinnati, Ohio.—The Whittier book, "Paper Quality Apparent in Every Impression," as well as all other specimens of your work that came in the same package, are of unusual merit, in fact of a quality relatively few printers equal. "The New Interpretation of Industry" is an unusually pleasing booklet, due to a most agreeable combination of type and paper, likewise the library booklet, the title page of which is reproduced. It suggests one way of avoiding the conventional title page while keeping it within the bounds of good taste.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—Your work continues excellent, indeed among the finest we receive. The June issue of *Macograms*, composed in old style type, and printed in deep red and black on rough white paper, is a most pleasing and inviting number. Your idea of changing the display and format of each issue is an especially good one for a printer's publication, for it enables you to suggest different ideas in each issue. At the same time the plan provides greater interest and attention value than when all issues are treated in the same manner. The cover and one page of the text are reproduced, as large as our space and page layout permits in order that as little of their original beauty as possible will be lost.

NEW JERSEY STATE HOME FOR BOYS, Jamesburg, New Jersey.—The mottoes and the several issues of *The Advance* are the most interesting and attractive of the specimens you sent us. We have commented upon the excellence of the cover designs of that publication before and do not believe there are many schools where better linoleum blocks are cut. On some of the programs, however, we find extended Copperplate Gothic used with Engravers Old English, two type faces so decidedly different they ought never to be employed in the same design.

SMITH-LOVE PRINTING COMPANY, Kansas City, Kansas.—Specimens are "different" and yet excellent, thanks to an intelligent use of ornament and eye-arresting layouts that break tradition.



Ours is a "To Order Only" Business

Number One of a Series of Business Talks by Members of the
MACGREGOR-CUTLER ORGANIZATION

By H. E. MYERS, General Manager



Macograms is decidedly different from the manufacturers who have practically unlimited opportunities to standardize on stock products, the printer, the engraver, the electro-typist and the artist do a made-to-order business, but the demands made upon these specialists by customers who would not themselves undertake special orders except under long-term delivery dates and greatly advanced prices—are sometimes more than burdensome and quite often they are most unreasonable; not infrequently impossible.

Many of the customers of the printer expect their work to be delivered about two days after the order is placed, even though art work must be done, engravings prepared, several colors printed and part of the copy rearranged.

A more enlightened customer has some idea of the length of time these different operations may take, but his mental schedule of the expected delivery is based on the assumption that the artist has nothing to do but wait for his job to come in and start it immediately; that the engraver stands absolutely idle to take his turn in the relay; that the machine man, proofreader, stock man, ink man and pressman are ready to jump to the task instantly, when it reaches the stage where their services are required. This presupposes an utter absence of other work in the shop.

The business man who buys printing does not mean to be inconsiderate, but he cannot help feeling a little superior to the printer—until someone enlightens him as to the methods employed to complete the finished product.

Possibly he has heard of "printer's errors" and of "printer's delays" all his life, not realizing there is no other business in which precaution against error is so systematized nor one in which rapid deliveries are made under such difficult conditions. All this is done in a mechanical process that is, at the same time, a fine art—one that is subject to difficulties imposed by customer's copy, the customer's supervision, the customer's frequent disorganizing after-thoughts and changes.

One of the purposes of *Macograms* is that of educating the buyer of printed matter, printing

plates and art work, to a better understanding of the processes involved that he may better co-operate in furthering his own interests.

MacGregor-Cutler Printing Company is a modern establishment, operating along highly systematized lines—but nevertheless every job is a special order with its own individual problems. The customer who allows "run of shop" on his work is sure of getting the very highest quality, entails least expense to us and to himself and can always depend upon wanted delivery if he will but anticipate his requirements before the last minute.

The idea of anticipating one's requirements before the article is actually needed, may seem preposterous to some, but when this scheme of things is once attained, it makes conditions a whole lot easier and is the best guarantee of perfection with the least possible effort on the part of artist, engraver, printer—and the customer; and has not some one said that co-operation spells success?

A Good Estimating Story



I HEARD a story the other evening, which I think is well worth repeating. While naturally there is a humorous trend to the whole thing, it struck me as sound logic. It seems that a printer somewhere down in Texas got slightly peeved at a letter from a doctor who wanted bids on several thousand letterheads and statements, different sizes, different grades of paper and printed in various colors; with the request that the forms be kept standing for possible reprint orders.

So Mr. Printer diagnosed the case carefully and answered something in this manner:

"Am in the market for bids on one operation for appendicitis—one, two, and five-inch incision, with and without nurse. If appendix is found to be sound, want quotations to include putting same back and cancelling order. If removed, successful bidder is expected to hold incision open for about sixty days, as I expect to be in the market for an operation for gall stones at that time and want to save the cost of cutting."

CINCINNATI MUSEUM

The Thirtieth
Annual Exhibition of
American Art



ART MUSEUM, EDEN PARK
MAY 16 TO JULY 1
MCMXXIII

Inside page of text from the handsome June issue of *Macograms*, the cover design of which is shown opposite. Each issue of this publication is varied considerably in style and format, the plan acquainting recipients with the versatile talent of the designer, A. C. Gruver.

GEORGE DEWEY NODLAND, Marshalltown, Iowa.—In arrangement and display the specimens in the portfolio sent us are very good indeed. If composed in more attractive type faces, the result would be better. The Clearface, while a good type for advertising text, being especially legible, does not have sufficient dignity for title pages, covers and commercial job printing in general; also, while the letters are especially clear their design is not shapely.

THE CARGILL COMPANY, Grand Rapids, Michigan.—The booklet-program and souvenir of the Cargill organization's annual picnic is the largest and most comprehensive thing of its kind we have seen. Substantially bound in boards, covered with fine paper, it will last as long as the participants want to keep it, which will be permanently. Apparently, individual portraits of every one in the organization appear with appropriate comment somewhere in the book. Obviously the page layouts were executed with the object of providing pep and sparkle rather than beauty, in which respect it is unusually successful. Only the hand lettered title page is to be considered unattractive.

BARKER PRINTING COMPANY, Blackstone, West Virginia.—In general the work you have sent us is very well arranged, yet it is not good work, first, because your type equipment is too varied and because some of it is badly worn. Your bold block (gothic) letter and the extended Cheltenham Bold ought to be discarded. For your bold display we suggest that you adopt Cloister Bold, as you already have a little of it. The mixing of various type faces in a single job, as on the program for the Lyric Theatre, results in a bad appearance, even when the types are good. When they are as unattractive as the two used on that program we suggest that you discard them p. d. q. We appreciate that work of the kind mentioned must be cheap and that a great deal of care can not be taken and still make a profit on it. We would have you remember, however, that the simplest and best way of obtaining good results is by the use of good faces and the use of a single style, at most a single series, in each piece of work. It requires no more time to set a job in a good type face, and in one style or series. Then, even though spacing, balance, etc., may not be perfect, the effect will be reasonably good. As a rule, also, the red you use is too dark, inclining to purple, that is, having a blue cast. For use as a decorative color with black, red ought to incline to orange, for, then, by the effect of reaction it reflects its opposite, blue, which has the effect of brightening the black and making it more snappy. While, of course, we can not advocate fine quality papers on the ordinary run of your work, small commercial forms, we want to impress upon you the fact that paper is one of the potent factors in the excellence

Title-page from unusually attractive booklet by the Proctor & Collier Press, Cincinnati, Ohio, designed by Louis A. Braverman, one of America's top-notch typographers.

TO THE ARCHITECT



WHILE VITROLITE is extensively used for wall and ceiling surfacing, shower partitions, counters, table tops and many other purposes, this bulletin is issued because of frequent requests from architects for data covering more specifically its application to toilet partitions and wainscoting in wash rooms. VITROLITE has earned its popularity by proving its greater usefulness—its exceptional fitness—for these purposes. That it is important to cleanliness and real sanitation is attested by its recognition and repeated use by architects quite generally.

Let us emphasize that THE VITROLITE COMPANY accepts the interest of the architect as its own. To make sure that it is protected—and that the proper personal attention is devoted to it—is the motive for the establishment of the VITROLITE SERVICE ORGANIZATIONS in all principal cities (see page 15). Our aim is to render such satisfactory service to the architect in every instance and in every detail as to justify his full confidence. In the succeeding pages will be found the plain facts necessary to a thorough understanding of VITROLITE and its advantages.

THE VITROLITE COMPANY

Handsome page from brochure produced by R. R. Donnelley & Sons Company, Chicago, for The Vitrolite Company. Featuring bath room supplies, it was essential that the book should reflect a suggestion of cleanliness, which is admirably done with Caslon typography, real white paper and printing in blue and black. The page size of the original is 8½ by 11 inches. The cover design is reproduced on the opposite page.

or mediocrity of a given job of printing. Use the best you can afford to use, for usually a better paper will cost only a few cents more on the volume of work you do. A simple composition in one good series of type such as Caslon, Garamond, and several others—my, what a wealth of material one has to print with these days—printed on a good quality of paper is better than a two-color job on cheaper paper.

BURLINGTON PRINTING COMPANY, Burlington, Iowa.—In general the folder, "Announcing Removal," is quite good, the front particularly. The first inside opening would be better if there were a better distribution of marginal white space around the type, also if the date were less prominent. We can not see how the date should take precedence over the name of the company in the display. The worst fault about the piece is that the inside spread, on which a cut of the new building appears at the top, is printed the wrong way. The top should be where the bottom is, as the logical way of opening to this spread brings the page upside down before the eyes and makes another turn necessary before one can read it. In planning the arrangement of folders one should always consider the natural way of opening them and arrange the matter to conform. Just a little inconvenience to a recipient may be the cause of his throwing it into the waste basket, and, so, results are cut down.

RAY D. LILLIBRIDGE, INCORPORATED, New York city, New York.—Thanks for the copy of the handsome book, "Service to the Central Station Industry." The cover, printed in gold and brick red on black stock, is unusually handsome and individual, which is a mighty strong point in favor

of any book. So many are so closely alike that great attention values attend those which are different. The text pages, featuring line illustrations in bold wood engraving technique, are also excellent, while the printing of halftones on the antique stock reflects great credit upon your printer.

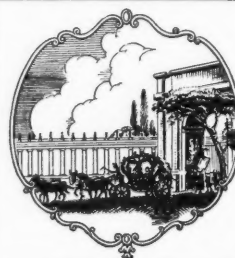
WILLIAM G. JOHNSTON COMPANY, Pittsburgh, Pennsylvania.—Mr. Henderson, your typographer, is doing mighty fine work and seems to have good support from the pressroom, as that detail of the work is also excellent. The booklet, "Typography," is very interesting physically and as to content.

WALTER DRUMMOND, Pratt, Kansas.—Specimens are in good taste typographically and are also exceptionally well printed. Where color is used the effect is harmonious.

JOHNCK, BERAN & KIBBEE, San Francisco, California.—"Announcing Mr. Bower" is an especially attractive folder, as is also the booklet program for the dedication ceremonies of the O'Shaughnessy Dam. Both have that distinctive look so characteristic of your product.

H. S. VAILE, Oak Park, Illinois.—While in no sense an excellent product of printing, at least when measured from what might be called a professional standpoint, *The Howe Chronicle* is commendable as a school paper, wholly the work of grade students. Owing to the solidity of the wood block illustration on the cover, an even lighter color than the brown would be preferable for printing it. While the body type is large for the size of the page, and being an open face makes it seem inconsistent, still, in consideration of the fact that it is the paper of a grade school, there is good reason for the face being especially legible. We suggest, however, that some type other than the Copperplate Gothic should be used for the running heads, as that face is not at all consistent in design with the body-type, Cheltenham Wide. Dashes between the articles would aid materially, as they seem to run into each other and so confuse the reader as arranged without them. Slightly smaller top and back margins, with correspondingly wider front and bottom margins, would help the appearance materially, although margins are better than we often find them in books coming out of "regular" printing shops. We suggest, also, a little more care in keeping the distribution of ink regular throughout each individual page and throughout the book. One page light and another dark looks bad.

O. H. FREWIN, Middelburg, Transvaal.—There are wide variations in the quality of your work. Some of the folders and booklets are beautiful, particularly because of exceptional taste in the selection of papers and ink, and their harmony. The smaller forms, particularly stationery work and envelope stuffers, are far too ornate in the use of type ornaments and colors. You have so many styles of type that in the mixing of them you sometimes violate the principle of harmony, combining faces having nothing whatever in common as to shape and nature of design. Rules and ornaments thrown in, presumably to fill space, as on the letterhead for the British Engineering Standards Association, are a waste of time; they serve no useful purpose and simply add another force of attraction to trouble the eyes. Such ornament can not by the wildest stretch of the imagination be said to beautify. Panel designs, such as the letterhead for the Union Brick & Tile Works, are bad, as the strength of the ornament overshadows the type. As the



A New Fashion in MILADY'S COACH

Now Displayed in Our Showroom
at Fifth Avenue and 52nd Street

BEAUTIFUL new models in French Custom Built motor cars are being exhibited in our New York Showroom. Never before have startlingly original designs been seen in America. Owing to the many orders already received, we cannot promise delivery of orders now placed in less than sixty days from date of receipt.

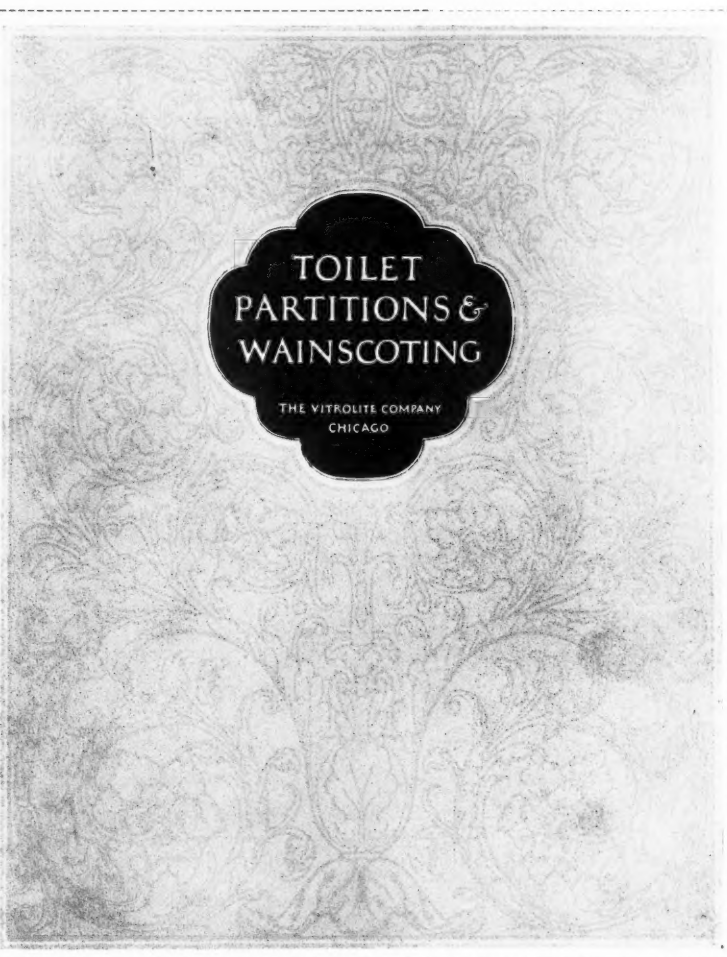
FRANKLIN COACH COMPANY
INCORPORATED

Circular by Samuel E. Lesser, New York city, featuring a Teague border, French beaded display type and Goudy Modern. The effect is what one might call chic and is admirably suggestive of anything pertaining to "Milady."

units of this heavy border printed in red are shaped to represent brick there is something of suggestive merit in their use, but the same idea would be conveyed if the units were smaller, when they would detract less from the design, which, as printed, is bizarre and cheap looking. Your best work is the simplest, so it is a good thing to remember that simplicity is essential to good typography. With good legible and attractive types in use, and good paper utilized, you obtain good results without the employment of ornamental devices, which more often detract than attract.

THE LEDUC PRINTING COMPANY, Sudbury, Ontario.—Your stationery forms printed in two combinations—black and violet, and black and gold—on rather dark blue-green bond paper are characteristic, forceful and attractive. The gold seems a little strong, so we prefer the other combination, although both are very good. It is unfortunate that the envelopes and paper do not match, the latter being the lighter and the better, particularly with the violet. The wall card, "Useful Phone Calls," on which various business and professional men's names and numbers are listed, and to which memo pads are stapled, is a useful thing. As your card is prominent thereon it ought to prove a very good advertising stunt for you. Typographically, of course, it is commonplace, but still we think it will be hung up in every place of business where you send it. The leaflet, "The Quality of Printing," is not bad, although the ornamental features are too prominent. Had the panel containing the type matter been a little larger and the ornamental device (a half circle of Greek ornament) been moved closer to the top of the sheet the proportion would have been better. In view of the prominence and size of the ornamental device we suggest setting the type matter in larger sizes to more nearly fill the panel, and in lower-case instead of capitals in the interest of legibility.

R. R. DONNELLEY & SONS COMPANY, Chicago, Illinois.—"Toilet Partitions and Wainscoting," for The Vitrolite Company, is in every sense fitted to promote the sale of bathroom equipment of the better grade. First, the use of a clean white paper with blue as the decorative color, two light tints appearing on the cover, suggests cleanliness and whiteness. The cover by Paul Ressinger is one of



Cover design of Vitrolite booklet, executed by R. R. Donnelley & Sons Co., the original of which was in black and two tones of blue, the black as here shown. We have endeavored to represent the printing of the two blues by a half-tone, though our color is not the same as in the original. One of the inside pages of this booklet is reproduced on the preceding page.

The Three Arts Review

*A Quarterly Journal
Of Architecture, Sculpture
& Painting*

Vol. vii December, 1922 No. 4



London & New York

\$1.50 a number: \$5.00 a year

A cover-design of merit in lower-case throughout would at first thought seem doubtful, yet we find the result highly gratifying, variety being supplied by italics and printing of important lines in red. The product of D. B. Updike, Boston, Massachusetts, it was utilized by the Worthy Paper Company on a specimen sheet of its taupe colored Georgian cover stock.

the best he has executed, and the small black panel from which the lettering, in reverse, stands out looms up strong against the aforementioned light blue background of refined floral decoration. Another feature of the book is the excellent manner in which the halftone illustrations are printed on dull coated stock. The typography, being under the direction of William H. Kittredge, is sufficient warranty of its excellence.

T. W. LEE, Minneapolis, Minnesota.—All the specimens, small commercial work, are exceptionally well arranged and displayed.

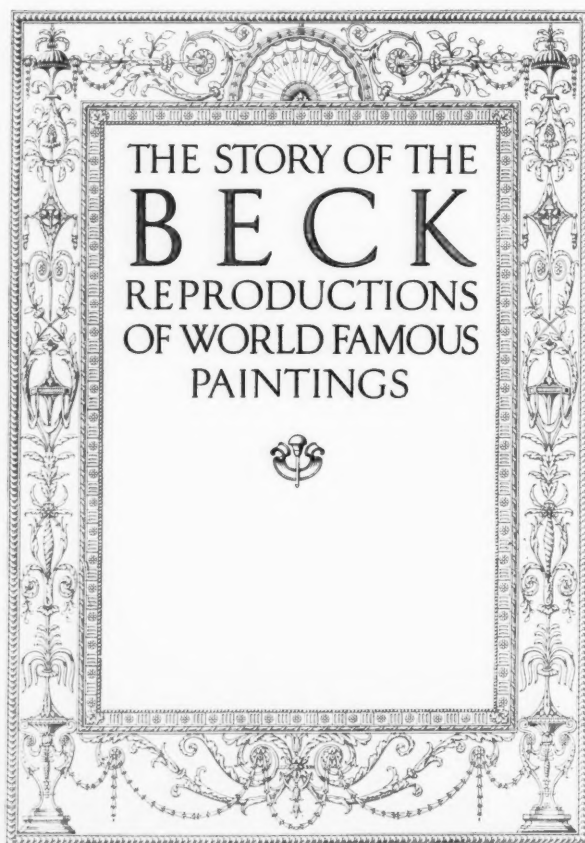
KUTZTOWN PUBLISHING COMPANY, Kutztown, Pennsylvania.—Except for one thing the booklet, "A Greater Muhlenberg," is a creditable piece of work, especial praise being due the pressman. The point in question concerns the use of a modern book face for the text, which does not harmonize with the old style italic used for heads. Lightly printed on enameled paper, the hair lines of this body type are very faint. The cover is good, though we're confident the illustration and lettering are a little too large, particularly since this group is of different proportions than the page. The effect of lack of agreement in proportions between design and page are emphasized as the size of the design is increased and made less noticeable as its size is decreased.

PAUL E. HANKINSON, Poughkeepsie, New York.—On the title of the program, "Musical Legends," the line of old-style italic strikes a discordant note with the modern face used for the remainder of the display. A better effect in contour would have resulted had the ornament been placed nearer the type matter above it and if the type matter had been arranged so that the combined group would have formed a pleasing inverted pyramid. Margins are bad throughout the book, the front margin being narrower than the back margin, which should be the smaller. Margins should progress as follows: back to top to front to bottom. Cuts set in the margin crowd the front edge of the page quite too closely and the type is printed too low on most pages. Even discounting the progression of margins outlined above, the type page should be above the center of the paper page if it is to look to be in the center. There is an optical illusion to contend with which causes a line or group actually centered to appear below the center and, hence, causes the page to appear bottom heavy. Variety and interest would have been gained at once had the heads been set in italic slightly larger than the capitals of the machined body matter. The convenience of the machine in the small printing-plant has caused the ruination of many pieces of work that would have been done right if hand set. This is not the fault of the machine, for fine work is done with machine-set type when the equipment of matrices is adequate, but it is a serious mistake to have one set of matrices for the body of the newspaper, and attempt to make this do where large type should be used—just because it can be more quickly gotten out of the way.

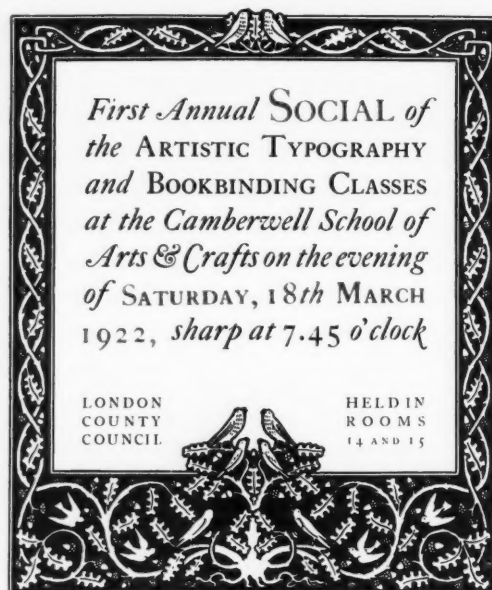
BECK ENGRAVING COMPANY, Philadelphia, Pennsylvania.—One of the handsomest brochures we have been privileged to examine in recent months is "The Story of the Beck Reproductions of World Famous Paintings." The finest of everything that goes into a book is characteristic of this one, but most admirable of all features is your four-color process print of Goya's famous canvas, "The Forge." The book, as well as the exhibition of prints of which it is the catalogue, as well as story, bears evidence of a will and the ability to accomplish the unusual, for which your long honored organization is deservedly famous. Photoengraving is an art as well as a business with the house of Beck. The handsome title page is reproduced.

WILLIAM H. AMERY, Camberwell School of Arts and Crafts, London, England.—We have enjoyed looking over the specimens of your students' excellent display. Attractive indeed are the handsome title pages, booklet text pages and announcements, composed in Caslon and Kennerley, and printed in dense black and vermilion on rough white stocks. An occasional filling out of short final lines with periods and other points, with the object of squaring up the groups of which they are part, is the only fault of consequence. When the measure can not be adjusted to make a completely squared group possible, a better effect results if the final line is centered, but that does not work out well if the final line is quite short, in which case, if there are few lines, the inverted pyramid arrangement may be tried. If there are a number of lines in such troublesome groups, the last two may be graduated down, the shortening of the next to last line leaving a word or two over to properly lengthen the final line.

FRANCIS W. LOCKE, Watertown, New York.—Typographically, the blotters are poor, particularly the one entitled "It Is a Well-Known Fact," on which we find Cheltenham Bold—extra extended, condensed and regular, all three—in combination with Copperplate Gothic, employed for the lead to the body. The blotter looks harder to read than it is. The triple panel arrangement wastes a lot of space while creating an effect of complexity; a simple border of one panel would have permitted larger type for the body and display, making the form more inviting. A further improvement would be made by the use of light face roman lower case, at least for the bulk of the form. Blotter stock requires a lot of ink, as also do bold face types, so when small type like the condensed Cheltenham is used for the body of panel No. 3, filling up of the characters is unavoidable. Here we find that some of the letters are not only filled up but that there is not really enough color to properly cover others, which shows how easy it is for such small letters to become clogged. The blotter, "147 Years Ago," is better by far, yet here too we think a larger type, and light face type, would bring about a decided improvement. Too great a portion of a design should never be printed in a warm color such as the red you have used on these blotters; the limit is reached in the second example and you far ex-



Title-page of de-luxe brochure issued by the Beck Engraving Company, Philadelphia. The original page was 9 by 12 inches, printed in black and light brown on dull coated stock. The same design treated differently, gold on black, was utilized for the cover.



Interesting announcement from Camberwell School of Arts and Crafts, London, England. Twice the size of the reproduction, the original was printed in red and black.

ceeded it in the first where more of the design is in red than in blue. As a rule, too, you will achieve better results by the use of plain rules than with decorative borders.

DETROY PRESS, New York city, New York.—The folder, "English Wares of Merit," is excellent in every way, particularly praiseworthy being the printing of the halftones of dinnerware on dull coated stock.

CHARLES FIUMEFIELD, Bayonne, New Jersey.—Considering the amount of matter on it, we consider the foot ball ticket good. We do not like the combination of modern and old style types; one or the other style should have been used exclusively. Some of the characters are badly worn. Had you omitted the vertical inner rule cut-off and placed the illustration in the lower right-hand corner, breaking the border for it, you would have had a great deal more space for the type matter and could then have given it a stronger display, which seems required.

BAIRD & WARNER, Chicago, Illinois.—You are to be congratulated on your appreciation of the part good typography, printing and art plays in effective advertising, as well as your ability to select a good printer, or were the details of the book, "The Good Things of Life," specified? It is one of the most unusual books we have seen, also one of the most handsomely done. Our only regret is that the manner in which colors are used makes impossible a satisfactory reproduction of the pages we would like to show our readers.

FRANK H. ROBERTS, El Paso, Texas.—On the whole *The Spur*, annual of the High School Class of 1923, is splendid. There are points not altogether correct yet we would not want them changed, for then the book would not

seem like students' work. We refer to the lettering and decorative designs, plainly amateur, yet just as plainly commendable from that standpoint. The type in the sectional title pages is invariably placed too low, in the exact vertical center of the page, whereas the lines should be slightly above center to overcome that mean optical illusion which causes groups vertically centered to appear below the center. Placing such lines and groups above center avoids the monotony of equal white spaces above and below, which violates proportion, i. e., the pleasing inequality of parts. With respect to the presswork there is not that uniformity of "color" throughout the book which we like to see, and in places the high lights of the halftones are filled in, making black spots on them, but the print is much better than on most high school annuals. You have occasion to feel proud of your school shop.

J. D. WOMACK & COMPANY, Norman, Oklahoma.—Consistent with all your work heretofore examined, the specimens in the latest collection are forceful and attractive.

BARNSDALL PRINTING COMPANY, Bradford, Pennsylvania.—The booklet for the Commercial National Bank, featured by halftone illustrations of views about the banking rooms, is well executed. The colors and the layout are unusual enough to be distinctive without being weird, and the printing is excellent. You are to be highly complimented upon the character of the work.

The Design of the Modern Printing Building

No. II—General Layout and Exterior Treatment

BY ALFRED S. ALSCHULER, ARCHITECT



THE vital thing to be kept in mind in the general layout of a new printing plant is that the plant must make money. The efficient operation of the business is the first consideration of the layout, and after a suitable operative plan has been decided upon, a harmonious exterior treatment can be adapted to it. The architect's services should not be confined to building details alone, as his advice on layout of equipment often proves of decided value. At the start, the whole problem often seems tied up in a network of interrelated demands, but if it is kept in mind that the building is really one large operating machine and that it should be laid out to suit the functioning of the particular business it is to house, a practical and efficient plan can be developed.

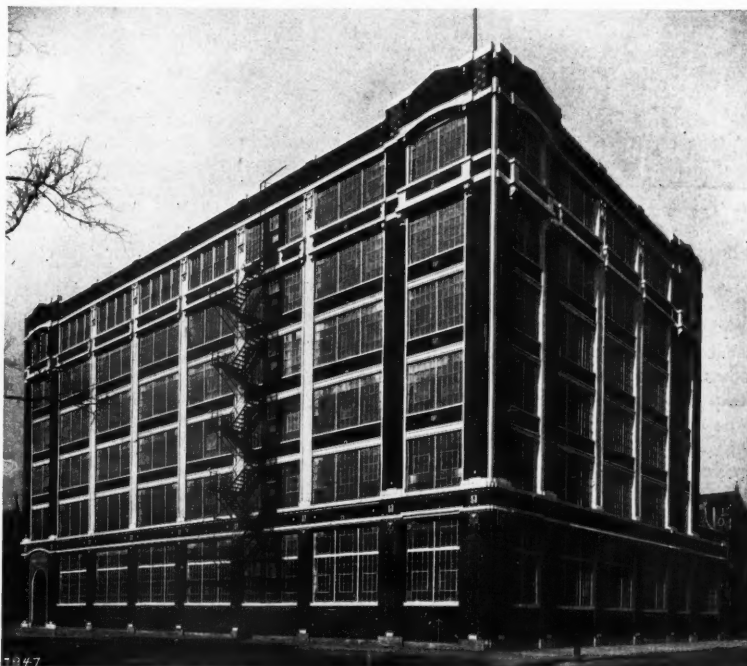
The simplest question is the choice between a single-story and a multi-story building. Usually this is determined in advance. If the owner wants a single-story building, he purchases his ground site in an outlying district where land is moderately priced; but if he can operate more efficiently in a multi-story type, he buys ground that is advantageously situated from a business standpoint.

Assuming that the ground site is fixed, one of the first things to be determined is what portion of the lot the building will occupy, for this will affect the decision as to the type of structure and the number of floors. There are no fixed rules for arriving at floor areas and types of buildings; these are determined in each case by the nature of the business. The areas of the floors must be adapted to natural departmental divisions, and should be so proportioned as to take the maximum advantage of natural lighting.

To provide natural lighting on all four sides of a building, and yet utilize the entire ground space to advantage, requires various expedients. The use of light courts or light wells is not practicable, because a clear floor space is essential to economical operation of a printing plant. A permanent daylighting of the plant is assured, then, only as it is bounded by streets and alleys, protected by the ownership of adjacent properties, or by setting the building back from the property line. Usually the successful solution of the daylight problem is a combination of these expedients. For example, the Atwell Printing & Binding Company's building, shown in the preceding article, is bounded by two streets and an alley, the lot being large enough to permit the building being set back some distance from the property line. In this way an eight-story building was erected with ample natural lighting on all four sides. In the near-by building of the Columbian Colortype Company, a picture of which is shown, only the first floor covers the ground site, while the upper floors are set back twenty feet from the property line. In single-story buildings

the adjacent ground areas nearly always permit side-wall illumination, and it is customary to use some form of skylighting.

I find that men who contemplate the building of a new printing plant are very properly concerned with its exterior appearance, as well as with its layout for economical operation and maintenance. A handsome building is an asset which should not be ignored. It should not be secured, however, at a disproportionate first cost or at the expense of operating economy. A treatment I have used successfully in a number of cases is a combination of terra cotta and concrete, which gives the general effect of a full terra cotta facade at a much lower cost. The use of terra cotta for the first one or two floors and for the cornice or coping, with some molding of the



Columbian Colortype Company's Building

This illustration shows the pleasing exterior effect obtained by a brick and concrete combination. The set-back from the property line is seen at the lower right hand corner of the picture.

concrete on the intermediate floors, has proved both economical and attractive. The accompanying picture of the new plant for the U. S. Sample Company illustrates this treatment, and shows what an attractive exterior may be thus obtained. In the Columbian Colortype Company's building, already referred to, the exterior has been handled in a combination of concrete and wire-cut brick with a very pleasing result. The style of exterior treatment is by no means limited to these examples; they simply illustrate my point of balancing attractiveness of appearance against the cost of this feature. Prospective owners sometimes let their fancy run riot over what their building is to look like, until they learn the dollars and cents it would involve. The architect's function is to harmonize sound engineering practice with the cost and with the owner's taste, so that the desired results are secured at the lowest possible expense.



Entrance to Columbian Colortype Company's Building

The combination of terra cotta, brick and colored tile used for the entrance gives a harmonious effect that is most appropriate for the character of business carried on in this building.

Practical printers appreciate a clear floor space, unbroken by obstructions. This can generally be obtained by the intelligent grouping together of elevator shafts, stairways, toilet rooms, paper chutes, etc. All these utilities are essential to the printer, but they should be so arranged as to interfere as little as possible with clear floor spaces and with the natural lighting of the building. They should generally be placed along the least valuable wall space.

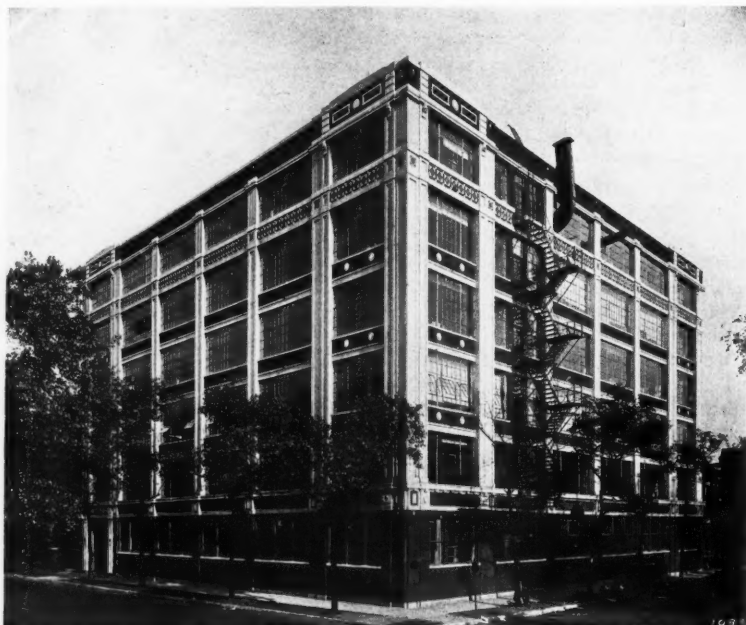
An example of effective consolidation of utilities is shown in the printing plant designed for Toby Rubovits in Chicago. The ground site is at the corner of two streets, with an alley in the rear. Former practice has often dictated that in such a location the building should run from street to alley, with a set-back from the property line, but in this case numerous advantages were obtained by a different procedure. The building was carried up to the property line, and set back twenty feet from the alley. The most decided gains from this arrangement were improvement in lighting, a larger proportion of north lighting, and the securing of a maximum clear floor space for plant operation. The building width was reduced to 105 feet, a wider alley provided for the entrance of light, and the use of more costly wire glass and underwriters' sash on the alley side was avoided. This layout also avoided the necessity of a shipping dock cutting into the first floor space, and permitted the entrance, elevator and utilities to be

grouped economically on the back wall at the property line. The rectangular building secured by this layout lends itself better to printing purposes than if it were square and conformed to the lot lines. It also provides a floor space which is lighted from three sides and left clear of obstructions.

Another feature of the Rubovits building, which was designed for the erection of additional stories, was the use of a single elevator to handle freight and passengers both for the owner and for possible future tenants on the upper floors. By a carefully studied arrangement of the utilities and elevator openings, and the use of a passageway leading to the rear, this single elevator serves, without interference, as a freight or passenger conveyance for both the owner on the lower floor and the tenants on the upper floors. It is ample in capacity to handle whatever loads may be carried, and economizes to the utmost the space used.

In the layout of the U. S. Sample building, in Chicago, a great improvement was effected by getting the owners to purchase a strip of land twenty-five feet wide immediately adjoining their original ground site. In the first layout, before this strip of ground was purchased, it was necessary to locate the utilities and a paper chute on the south side of the building, which obstructed a bay and a half, leaving a useless pocket on the center of the east wall. When light was provided on the east by the purchase of the adjacent property, the utilities were so arranged as to center them on the east side, and in this way a full bay of well lighted space was released for manufacturing purposes. Figuring at a moderate annual rental the space thus gained, the total saving is several times the interest on the cost of the additional land purchased.

It might seem a mistake not to provide a basement under the whole building, but I rarely recommend it for a printing establishment. A basement is well suited to store coal and to provide boiler-room space, but it makes a poor print shop or paper stock room. The money spent in basement construction might better be put into the erection of upper floors where ample light and air are available. As a matter of fact, the cost of an upper floor is very little more than that of a basement, and it has a rental value from three to four times greater.



U. S. Sample Company's Building

Molded concrete for the upper floors, and brick and terra cotta below, combine to provide attractiveness of appearance with economy.



U. S. Sample Company's Building
Detail of a Private Office in the U. S. Sample Company's Building.

There is still another feature of general printing plant layout which has demonstrated its value in practical service, and that is the consolidation and reduction in number of inside stairways, with the use of exterior fire escapes to provide the requisite emergency exits. Where there is much communication between particular floors, such as between the pressroom and the O. K. desk, small intercommunicating stairways may be used. I have followed this plan in several instances, and find that it enables the pressroom foreman to keep better control of his men than if they used the main stairway separated from the operating department.

In the general layout of the plant it is important to consider welfare requirements. The neighborhood largely determines to what extent this must be carried. For example, a building in the "loop" district of Chicago need not provide eating or entertainment facilities, while for a plant located in an outlying section of the city, rest rooms, restaurants, libraries and recreation grounds may be required. When the new building is located at some distance from the normal labor supply, it should embody attractive conditions that will draw the most desirable class of men and women. A little landscape gardening or some grass plots around a manufacturing plant are much to be desired where the ground area permits. The extent of necessary attractiveness varies with the times; in seasons of unemployment fewer of these features are required than at times of highly competitive production.

A building may be laid out for specific or for variable occupancy, depending upon its location and the policy to be pursued by the owner. When it is expected that the printer will occupy the new quarters exclusively for many years, not so much attention need be paid to flexibility of design. If, on the other hand, the building is to be occupied by a number of tenants in addition to the owner, or if the owner does not expect to remain in the building permanently, provision must be made to meet a variety of demands. This last procedure is more costly at the outset, but if properly carried out should be compensated for by income from the space rented.

Occasionally a printing plant calls for a display room, in addition to the office and manufacturing departments. The professional relation of confidence which should always exist

between a building owner and his architect will bring out such business requirements as these and enable the architect to plan for them. Each building has its special requirements, and as I said before, must be laid out primarily so that it will bring a profit to the owner.

In all of the general planning the thought of future expansion must not be forgotten. Even if the quarters seem more than ample for today's needs, the requirements of subsequent years must be provided for. No exact rule for this can be formulated, but sound judgment, experience, and the exercise of foresight in the preparation of the plans, will go far to protect the printer in this respect.

RECOMMENDED HIMSELF MOST HIGHLY

BY WILL H. MAYES

A good suggestion often made to those who use classified advertising space is to state fully and clearly the qualities of the thing advertised in order that the readers may be able to decide whether they care to investigate further. While the writer of the following advertisement, which appeared in the *London Times* for February 7, 1840, may not have had the rule in mind, the statements were certainly explicit enough to satisfy the most exacting requirements of those in need of just that kind of servant:

"Do you want a servant? Necessity prompts the question. The advertiser offers his services to any lady or gentleman, company or others, in want of a truly faithful, confidential servant in any capacity not menial, where a practical knowledge of human nature in any part of the world would be available. Could undertake any affair of small or great importance, where talent, inviolable secrecy or good address would be necessary. Has moved in the best and worst societies without being contaminated by either; has never been a servant; begs to recommend himself as one who knows his place; is moral, temperate, middle-aged, no objection to any part of the world. Could advise any capitalist wishing to increase income and have the control of his money. Could act as secretary or valet to any lady or gentleman. Can give advice or hold his tongue, sing, dance, play, fence, box, preach a sermon, tell a story, be grave or gay, ridiculous or sublime, or do anything from the curling of a peruke to the storming of a citadel, but never to excel his master. A. B. C., 7 Little street, Leicester square."

WHO DOES THE JOB?

There's not much similarity between "Paradise Lost" and "Casey at the Bat," or between the "Ode to a Grecian Urn" and "The Clink of the Ice in the Pitcher."

Yet the same twenty-six letters gave us all of them — yes, combined with the author's skill, of course. That latter is all that prevents us from writing a great masterpiece, perhaps, because we know a lot more about the letters themselves than did Milton or Keats or most any of them.

After all, it's training, expertness and craftsmanship that count. Some writers can set down the twenty-six letters and make themselves famous. Some printers can set up the letters with equivalent success from the viewpoint of technique. It all depends on who does the job! — *Better Printing*.

THERE is no excellence without great labor.—*William Wirt*.

Smaller City Publishers in Wisconsin to Organize on Bankers' Plan



THE necessity of organization among the printers and publishers to combat the evils of price-cutting has crystallized in a movement to organize group No. 1 of the Wisconsin Press Association. Unless such organizations are formed, which should be something more than mutual admiration societies, the small city newspaper and printing plant is on the way to extinction. Among the wide-awake publishers who have long since noticed the tendency is F. A. R. Van Meter, proprietor of the Van Meter Printing Company, and publisher of the New Richmond (Wis.) *News*.

Through the practice of sound business methods this publisher has built up a splendid business in his town, which has only about two thousand inhabitants. He carries a crew of good craftsmen and maintains ample modern equipment, and the plant of the Van Meter Printing Company is one of the finest in the country. The business was not built up by turning out cheap work at cut-rate prices; its success is based on quality and workmanship. A cost system is maintained, and every job goes through the shop carrying its own cost and a fair profit. No job is taken for the purpose of "keeping the presses running." Price-cutters have invaded the territory now and then, but the buyers of printed matter have compared the cheap, slovenly cut-rate printing with the Van Meter quality and have come to the inevitable conclusion that poorly executed printed matter is the most expensive in the long run.

New Richmond is located in northwestern Wisconsin, forty miles east of St. Paul, Minnesota, in the heart of a rich dairy farming section. Not a little of the remarkable success reached by the publisher of the enterprising weekly paper in that community is due to farmers' advertising that is carried. Through the education of the farmers by driving home to them the necessity of modern business methods—including advertising of farm products—Mr. Van Meter has found his farmer advertisers among his most profitable accounts. In preaching and practicing sound business methods through his newspaper this publisher has achieved success for himself as well as for his readers.

In sounding the call of his fellow publishers to organize the adjacent county press as a working unit within the Wisconsin Press Association, Mr. Van Meter published the following editorial in a recent issue of the New Richmond *News*, which we lift in part:

"And now, brethren, your prayerful attention is directed to the following paragraph from the River Falls *Times*:

"It has been suggested to the *Times* that a tricity press association be organized, composed of Pierce, St. Croix and Polk counties; the first meeting for organization to be held at River Falls and every newspaper man and job printer be invited to join the organization; an efficient, compact and effective association with a field secretary on the job all the time. The idea is a good one, but we fear that it is not within the range of possibility. Still it may become absolutely necessary to do so, for unless conditions improve very materially the small-town newspaper print shop is doomed. The printing business is eventually going to the bigger city shops, manned by experts, and the time is at hand when small-town organizations are needed. Let us hear from the brethren in regard to the matter.

"To the foregoing the *News* says 'Amen,' and also seconds the motion. We honestly believe that the salvation of the printing and publishing business in small communities hinges largely upon effective and efficient organization along business

lines. The printing and publishing business in small communities is suffering all the aches and pains that now afflict the farming business, and most of them, if not all, can be cured by organization. We're all in the same boat, the farmers, the printers and the publishers.

"The big dailies and the big city printing establishments are effectively organized, are doing business in a businesslike way, and are making money. For the dailies outside of Milwaukee there is the Wisconsin Daily League, an efficient organization. The weeklies have the Wisconsin Press Association, but very few weeklies belong. To organize effectively the entire State would be a big job, but this newspaper would like to see the printers and publishers of, say, St. Croix, Pierce, Polk and Barron counties, organize what might be called for want of a better name Group No. 1 of the Wisconsin Press Association, taking a leaf from the history of the Wisconsin Bankers' Association. It took some time to perfect the organization of the Badger bankers, but it was done as the result of tireless, patient effort. And the pioneering was done in this section of the State. Group No. 1 of the Wisconsin Bankers' Association comprises northwestern Wisconsin. Group No. 1 of the Wisconsin Press Association might just as well be located here as in any other section of the State. . . .

"Our first job would be to encourage the installation of cost systems, the adoption of uniform accounting systems. We can not very well reduce our costs until we ascertain what our costs are. Once our costs are scientifically established, the matter of prices will take care of itself. Then would follow coöperative buying and a lot of other things that can be done to mutual advantage. A field secretary could be employed to the advantage of all concerned. We are more interested in coöperative competition than we are in the matter of price-fixing. We believe in competition in precisely the same way and to the extent that bankers compete. The bankers are competing, and competing sharply, for business. They are competing all along the line *except on price*. The banks all pay the same rate of interest on savings accounts. Various rates of interest are charged upon various classes of loans, but they are to all intents and purposes the same in all banks in the same territory. Banks open and close at the same hours. The practice is uniform in the various towns, cities and villages. Whoever heard of banks adopting the silly, unbusinesslike, cut-throat practices that too many printers and publishers indulge in and go broke on?

"Let's proceed, printers and publishers, to adopt at the earliest possible moment the thoroughly businesslike practices and methods and ethics of the bankers, of the Wisconsin Daily League, of the United Typothetæ of America, of the American Publishers' Association. Let's proceed, printers and publishers, to compete to the extent that the paper houses compete, for instance, and no further; to compete to the extent type-founders compete, and no further; to compete to the extent the metal and other supply houses compete, and no further. Let's proceed, printers and publishers, with the organization of Group No. 1 of the Wisconsin Press Association. . . ."

The response to this call has crystallized in plans for a meeting of all the editors and publishers in northwestern Wisconsin to be held at New Richmond, September 15. Group No. 1 of the Wisconsin Press Association will be organized at this gathering, which will be addressed by a number of notable speakers. In addition to the business session, a banquet and an entertainment will be given.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Character Next to Spaceband Shows Slight Bruise

A Colorado publisher submits several slugs having but a few words thereon. The character adjoining the spaceband on the left shows a slight bruise, which shows plainly when the character is printed. The defect only appears when but a few words occur on the slug, and our correspondent wishes to know how to find the cause of his trouble.

Answer.—If you will examine the character with a magnifier you will find that part of the letter next to the spaceband or adjoining space is slightly bruised. This will be found to be due not to any defect of the matrix itself but to a slight movement that occurs to the matrix line or slug just at the moment of withdrawal of the slug from matrices. This may be due to several causes. A movement of the right-hand jaw toward the left has been known to produce this effect. Decreasing the tension of the pump stop spring corrected the evil. A movement of the mold disk at the moment of withdrawal also has been assigned as the cause of the trouble. Be sure that the screw under the mold disk lower guide is set up firmly against the guide. As there are other angles to be tested we suggest that you try several lines, just as short as those you cast. Fill up the lines with the usual number of spacebands and cast a line, locking the spaceband lever pawl so that you can recast the same line several times. After one line is cast allow the machine to stop, and examine the characters adjoining the spaceband. Cast another line, but in this case hold the pump stop lever over to the right until the disk begins to turn after the cast. The object is to find out whether or not the movement of right-hand jaw is responsible for the trouble. If it gives no improvement, which an examination of the slug should show, examine the clearance between the back screw of the first elevator and the vise cap when the casting position of cam is reached. Have a line in when test is made. There should be no more than $\frac{1}{64}$ inch at this time.

Plunger May Not Fit Tight Enough

A Kentucky operator writes: "I am sending you a fifteen-em ten-point slug, nine-point face, and you will note the printing surface is pitted. I have maximum stress on pump spring, vents open as much as I dare open them, and what seems to me to be sufficient heat. The plunger seems to be free, but I notice that just after plunger roller leaves high part of cam if I throw in controlling lever the plunger will still keep descending into well a distance of about $1\frac{1}{2}$ inches. The throat is clean, as only recently I put in a new mouthpiece. What is your opinion?"

Answer.—As the base of the slug was bright and did not show the position of the jets we were unable to determine if they are fully within the mold cell. You stated that full stress of spring is secured. Examine if the hook to which the lower end of the pump lever spring is attached is at its lowest possible position and that the holes at the side of the well are

open. Be certain also that the metal is kept about one-half inch from top of crucible. In order to insure that the jets of mouthpiece are kept open get a short piece of drill rod equal in diameter to a No. 52 drill, and with a pliers push it through the jets frequently in order to keep them open. The sharpness of the face of slug depends in a measure on the free outlet of metal into mold cell; for this reason be sure that the jets are not below smooth side of the mold. Clean the well, using scraper or rotary brush. After cleaning plunger rub graphite on its surface to reduce the friction. Perhaps in the end you will have to apply a new plunger, but let that be the last resort.

Crucible Leaks

A South Carolina publisher states that metal drips from the under side of his metal pot and forms a lump on the rod which holds up the burner. He wishes to know what to do.

Answer.—The leak may be due to a slight fissure in the crucible. This may later develop into a larger opening, and make it necessary to replace the crucible. However, as it stands it may be ignored. Some success may be had in stopping the leak by bailing out all metal and then putting in some printers' lye, to which common salt has been added. The water will penetrate the fissures, and the rusting of the crucible will result, which will stop the opening. After allowing the lye to remain in the crucible over night it may be removed and the gas lighted.

Setting Matter Around an Oval Halftone

A California operator submits a page of a magazine set in nine-point on a twelve-point slug. An oval halftone with a narrow white margin around it was centered in the two columns of matter. The operator experienced some trouble in setting the page, especially as it was new work to him, and asks how he might do it more readily.

Answer.—Some years ago a similar question was illustrated, following a plan outlined by an operator whose name we have forgotten. However, the method is simple and we shall describe it just about as we remember it: Set up a line of figures in the same type beginning with the en leader, then 1, en leader, 2, etc., which when finished will appear thus:

.1.2.3.4.5.6.7.8.910111213141516

Set up a line which will have the characters reversed, and it will appear like this:

161514131211109.8.7.6.5.4.3.2.1.

In each instance cast enough slugs to make a surface area which will equal or exceed the size of the halftone plate, then place the proper space between the slugs and take a proof of them on transparent paper if you desire it. An impression of the halftone plate may be placed in its proper relative position on the page, and the operator by looking at the impression can tell where to begin his indentation and by the figures which represent the ems of the body he is setting will know just how

many quads to use for the white space required for the plate. If the same number of lines of figures are cast that represent the exact number of lines of the page and these lines are identical in face and body it gives an exact tabulated space to place a plate of any shape, whether oval, circular, square or irregular in contour. This plan involves only the necessity of having a page impression made of each size of type used, which must be cast on the body the face is to be used on, that is, if nine-point is set solid or on a ten-point body, or an

eleven-point on a twelve-point, the slugs should be cast that way for accuracy. If desired, the impression may be pulled on a sheet of thin celluloid, which being as transparent as glass may be laid upon the impression and the lines counted and marked out by the layout man, if necessary. Each numeral will indicate the number of ems and en quads of white space needed for space to be occupied by the plate. If a lino-slug router is available it would facilitate work, as the halftone could then be mounted directly on the slugs.

Marvels of Marbling

BY C. M. LITTELJOHN



CENTER of attraction amid all the many printing and binding activities of the Government Printing Office is the paper marbling tank, in charge of an agile marbler whose deft fingers comb the surface of the tranquil waters of the tub and weave thereon beautiful color combinations and designs. Following his skilful combing harmonious patterns of scarlet and emerald, crimson and azure, take definite shape and remain static upon the water. With a simple movement he produces marvelous peacock feathers, dark blue veins, ivory and enamel dots, and an infinite variety of delightful contrasts to adorn some of the fine publications turned out in that office. Visitors pause longest at the fascinating bath with the floating colors, and watch the genial marbler, whose combs and skimmers make quick changes in the surface of the water, where he marbles many sheets of paper with widely diverse shades and colors.

Marbling has become so rare that even printers skilled in other branches of the industry are not familiar with the art, which has lent so picturesque a setting to many old volumes. Many interesting points are explained to them when they pause to watch the process and ask questions of the guide as to the mixtures used. So few marblers are there in the world the process may be said to be almost a lost art. It has been estimated authoritatively that there are only twenty-five marblers practicing this art in the United States, and of this number three of the leading members of the craft are employed in the various establishments of the District of Columbia.

The history of the art has been most elusive, with but scattered references here and there throughout the centuries following the birth of printing, and with but little data preserved to the present generation. The majority of publishers and bookbinders who desire marble paper are content with the cheap imitations turned out rapidly and inexpensively by lithographed processes, so the art has been suffering a steady decline, if it indeed flourished at any historic period. In order that something may be known of this art by the present generation as well as by future ones, a permanent collection of photographs showing the bath, colors and designs, as well as the chemicals and instruments used for marbling paper at the Government Printing Office has been secured and deposited in the Graphic Arts Division of the Smithsonian Museum, and R. P. Tolman, in charge of this division, has prepared short legends for these various pictures and articles forming part of the equipment of the marbler, as well as a brief résumé of the art itself. It is probable that the process was discovered in Holland before the end of the seventeenth century, as marbled paper has been found in some of the Dutch books printed at that time. It is claimed that the Augustinian monks practiced marbling in some of their works in 1694, and in later years England and other countries had exponents of the art. Yet today marbling seems to occupy but a small position among the

printing and graphic arts, the production of marble papers by lithographic processes having much to do with the decline of hand marbling and the paucity of skilled marblers.

Visitors to the Government Printing Office always are attracted and their curiosity is intrigued by the process of marbling and by the water colors used on the gum solution to produce the beautiful effects. The colors are contained in small buckets on the side of the tub, and are dropped from the tip of the paint brush, only a drop at a time. These drippings radiate quickly into large polka dots on the surface of the prepared bath and are transferred to the sheets of paper which the marbler touches gently to the surface holding the colors. As if by magic the transfer is made on the plain white sheet. To stimulate the spread of the colors once they are dropped on the surface, a solution of gall has been chemically mixed with the gum forming the bath. Once the various colors have been dropped from the buckets containing the separately mixed paints and spread upon the solution, the marbler draws a "comb" across the surface to form any design he desires.

In the process are used chiefly gum tragacanth, gum hogg (*sterculia ureus*), Irish moss (*carrageen*) and flea seed (*Plantago psyllium*), and the gall which has been mentioned for spreading the water colors. The tragacanth when being prepared for use is soaked in a quantity of water for three days; the Irish moss is well washed, soaked in cold water and boiled for an hour or more; while the flea seed requires a soaking in boiling water before it can be effectively used as one of the ingredients of the bath. The ingredients are dissolved, strained and reduced to their proper consistency by the addition of water, and are then ready for use in the trough, which should be of ample proportions, large enough to take paper of the size to be marbled and to permit the free movement of the comb and skimmer and the arms of the marbler.

When the solution is poured into the tub it should be of sufficient quantity to almost fill it, bringing the surface high and within easy reach of the physical control of the workman, who, in order to produce the best effects, needs ample space and convenience for the delicate maneuvering of the comb. The comb, which is simply a piece of wood holding metal pins in the edge, is drawn in skilful manner across the drops of color, as many as desired being spread upon the surface. After a pattern has been formed and its transfer made by pressing the paper against the surface, the marbler must use a wooden skimmer in order to clear the surface of the old designs and colors and permit the formation of the new. One sweep of the skimmer and the color combination is broken. The marbler then drops anew his new shades, recombs or redesigns for the next effect and makes another transfer.

When marbled, the paper must be cut to the proper size of the volume and then glazed. The glazing is accomplished by either passing the paper between heavy steel rollers or rubbing it with a piece of agate set in the end of a hand tool. It is then ready for binding with the printed text.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

The 1923 N. E. A. Convention

The National Editorial Association's convention and trip for 1923 is now a matter of history. About two hundred persons, probably fifty per cent of whom were newspaper publishers, made the trip and enjoyed the convention. The rendezvous was in Chicago, on Sunday, July 8, and from there the party had a special train to Buffalo. Monday was enjoyed in sight-seeing in Buffalo and Niagara Falls, with a trip out to East Aurora to see the unique institution of printing and publishing erected there by the lamented Elbert Hubbard. This institution is known as "The Roycrofters," and has a splendid equipment for its purposes, with a wholesome community of interest now under direction of Elbert Hubbard, Jr., who is carrying on his father's plans.

The itinerary of the party included a short visit to Rochester, then to Alexandria Bay on the St. Lawrence river, which was the first stop of consequence. Part of one forenoon was given to a business meeting at the Thousand Island Hotel. After two days at Alexandria the party visited Malone, in northern New York, with a welcome such as none had ever seen surpassed, due to the popularity and enterprise of C. M. Redfield, of the *Evening Telegram*, and the good people of Malone generally. By automobile down through the Adirondack mountains to Saranac Lake and Lake Placid was a complimentary drive as guests of public spirited citizens, many of whom were met with all through that delightful country. Then across to Fort Kent and from there by train down to Saratoga, to the place of the N. E. A. convention, which lasted two days.

President J. C. Brimblecom, of Newton, Massachusetts, and Vice-President Wallace Odell, of Tarrytown, New York, had worked out the plans and details of this trip and the entertainment very nicely, and the convention program itself was one of the best enjoyed by the association, though it had no very outstanding features.

A lively campaign was made by delegates and others from Oklahoma to have next year's convention in that State, and on the show-down all other candidates for the honor withdrew in favor of the irresistible Oklahomans. Negotiations have been successfully completed for extending next year's N. E. A. tour down into old Mexico as guests of the Mexican railroads — free passage not being taboo in that country.

The election of officers held at Saratoga the last day of the convention resulted in the elevation of Wallace Odell to the presidency; George D. Marble, of Fort Scott, Kansas, to the vice-presidency, and the re-election of H. C. Hotelling, of St. Paul, Minnesota, as executive secretary and field man. W. W. Aiken, of Indiana, was continued in the office of treasurer. New directors are G. M. Moss, of Montana; L. C. Hall, of Massachusetts; E. S. Bronson, of Oklahoma, and George P. Dolliver, of Michigan.

New York city was visited by nearly all the party after the Saratoga convention, and no features of the trip were more

enjoyable and interesting than the entertainment afforded and attentions showered upon the N. E. A. members in America's metropolis during a week's stay. It was magnificent, and most highly complimentary to the press that the biggest and best people of the great city and its environs should feel this interest in us.

May Advance Rates Too Rapidly

The most interesting, and the most important thing, perhaps, on the program of the National Editorial Association convention this year was the report made by Herman Roe, of the Northfield (Minn.) *News*, for the advertising committee appointed by President Brimblecom.

Mr. Roe, we understand, made up this report practically alone, and from data furnished by the excellent records of his own paper — one of Minnesota's model weeklies. He gave lots of time and work to the report, and used figures covering a ten-year period.

Mr. Roe's final conclusions, as set out in the printed report which he read, are that advancing costs require, newspaper space rates to be advanced above the rates recommended by the N. E. A. committee in 1920, and about to the following basis:

| Circulation | Rate | Circulation | Rate |
|-------------------|--------|-------------------|--------|
| 500 or less..... | \$0.25 | 3000 or less..... | \$0.48 |
| 1000 or less..... | .30 | 3500 or less..... | .51 |
| 1500 or less..... | .35 | 4000 or less..... | .54 |
| 2000 or less..... | .40 | 4500 or less..... | .56 |
| 2500 or less..... | .45 | 5000 or less..... | .60 |

This report is worthy of careful analysis from many standpoints, and while we can not reproduce all the report here, we will call especial attention to the above figures. We have divided the circulations into two groups. The first group calls for a rate 5 cents an inch higher for each 500 circulation; the second for a rate 3 cents an inch higher for each 500. We were never able to agree with the first N. E. A. committee report on the 3 cent advance per 500 circulation, and we do not believe in the face of competition and actual costs the 3 cents an inch per 500 circulation is entirely warranted now.

In the last compilation of newspaper and magazine rates by *Editor and Publisher*, New York, we find the total circulation of Minnesota evening papers, for instance, is given as approximately 544,000, and the advertising space rates for all of these runs to \$21 an inch, making just a little under 4 cents an inch per thousand of circulation. Mr. Roe's figures calling for 40 cents an inch for papers of 2000 circulation or less would compel the weeklies to ask 20 cents an inch per thousand of circulation, or five times as much as these evening dailies are asking. In a national advertising campaign, obviously, the country papers would not get a look-in with such competition. Locally, where they are supreme and the only medium that can cover their field, the rate would stand.

But it is in the matter of advancing the rates so rapidly after the first 2500 circulation that we feel publishers of local papers should go slowly. While we do not have any cost sheets to show it, our experience as a printer of newspapers for many years makes us know that it costs much less proportionately to print 3000 or 4000 or 10,000 copies of anything than to print 1,000 or 2,000. Admitting the justice of the rate mentioned up to 2500 circulation, then, where does the right to charge 3 cents an inch for each additional 500 circulation come in?

There are 960 inches in an eight-page six-column paper. Taking the accepted 50-50 basis for advertising, and 480 inches as salable space in such a paper, the rate recommended would bring in 6 cents an inch for each 1000 of circulation above 2500, or \$13.80 profit above cost of paper, press, mailing, postage, etc., per thousand, without counting anything to be paid by the subscribers and legal and miscellaneous advertising. Newspapers of this class are going to be fortunate if they can make their display advertising pay the cost of producing the paper, and on the rates recommended the first 2000 papers should do that, and more.

It will be conceded, we believe, that there is a question whether or not the country weeklies might not be standing in their own way of getting much national or outside advertising if the rate per thousand circulation above 2500 is advanced generally more than 4 or 5 cents. From that point on the circulation receipts should nearly cover the cost of producing the extra papers, and leave the advertising to carry a reasonable profit such as the advertiser can stand to pay.

It is probable the executive secretary of the N. E. A. at St. Paul will supply all inquirers with copies of Mr. Roe's report. It has been reproduced in the *Publishers' Auxiliary* and other trade papers. A perusal of the whole report will certainly wake some publishers up and make them think, and if it does this, Mr. Roe's work will prove very valuable.

Make the Mails Safe for the People

We find that many papers are continually being imposed upon by unscrupulous concerns in the matter of advertising orders, and something should be done to stop it. It may be put down as a rule that when orders containing only copy and instructions to run are placed by agencies or advertisers with whom business is not done regularly, or who are not listed in the usual advertising registers, without rates being specified or asked, time should be taken to investigate, and actual terms made. There is usually no such rush about these orders that time can not be taken for some correspondence, and even if an issue or two of the copy must be missed it is better to be safe. Some weeks ago there were two or three firms in New York sending out broadcast advertising copy and orders for a small space to be run for four issues. These orders went to possibly five thousand of the smaller papers of the country and many of the larger ones. The result was that perhaps a thousand papers ran the advertising, and the firms reaped a good reward, and then never replied to a letter or paid a cent for the service. They knew in advance just about what the result would be.

Just recently a coöperative firm in California sent out copy and an indefinite order for space to small dailies and other papers all over the country, most of which ran the copy. When they sent tear sheets and bills for the service rendered, all the mail came back marked "Refused." The chances are the entire bunch of newspapers handling this campaign lost the amount of their service, all because they jumped at a proposition that had neither past record nor present references. People everywhere sent in orders for the fruit thus advertised for sale, and there is no telling how many patrons of the papers were victimized. The loss of the amount to be paid for the advertising is not the greatest harm done to the newspapers—not

by a long ways. It is the loss of confidence and prestige of the newspapers as advertising mediums—loss of reader confidence—that hurts.

Publishers who grab at advertising propositions which look good, and thus help to make a showing of space sold, should think of the latter possibility and start an investigation through their newspaper organizations to smoke out the frauds that are



The Purse Strings of Industry

BACK of the whirling smoke from factory chimneys, back of the humming machinery, back of the long trains upon the sidings, there is the motive force of money power—at celerity as that of Niagara, as constant and as unfailing.

Where does the money come from? There was a time when industrial concerns could expand only so far as their own resources of cash and credit would permit. Then it was a single individual or a partnership who invested the money and took the profits. Today, the money that expands the business may come in large part from the man who enters the gates in response to the factory whistle. It is the public which holds the purse strings of industry.

Vast sums collected from a vast number of workers and investors are running our factories and industrial plants. They are enabled to supply our markets with their products, to create light, heat, power and transportation for the millions, through that form of group investment we know as the bond.

The industrial bond underwrites by S. W. Straus & Co. is unlike any other. It is safeguarded under the Straus Plan; with ample real estate assets, and with fixed monthly amortization payments to increase the equity constantly through the life of the loan.

In the industrial bond, as in every other bond, S. W. Straus & Co. require of the borrower certain agreements and conditions which give added safety to the lender and insure sound business methods on the part of the borrower.

Only in this way do we maintain our record of "Forty-One Years Without Loss To Any Investor," a record which is our greatest business asset.

S.W. STRAUS & CO.

ESTABLISHED 1882 OFFICES IN FORTY CITIES INCORPORATED

CHICAGO—Straus Building
CLARK AND MADISON STREETS

NEW YORK—Straus Building
107th Ave. at 49th Street

41 YEARS WITHOUT LOSS TO ANY INVESTOR

As simple as it could be made, yet, with a big illustration, an attractive multiple rule border and a pleasing bold-face type (Goudy) we have display characterized, first of all, by its impressiveness. It occupied considerable space.

continually destroying the very foundation of newspaper prosperity. Usually if the mails are used to defraud anybody, and evidence can be submitted to the postal department, in the shape of envelopes used with canceled stamps attached, along with the written or printed propositions, postal inspectors very soon corner the crooks who misuse the mails, and make an object lesson of them. Why not all take this matter seriously and help make the mails safe for the people?

TWO DOLLARS SAVED

A man rushed up to the home of a doctor in the village, late one night, and asked him to come at once to a distant farmhouse.

The doctor hitched up his horse and they drove furiously to the farmer's home.

Upon their arrival the farmer asked, "How much is your fee, doctor?"

"Three dollars," said the physician, in surprise.

"Here you are," handing over the money; the blamed liveryman wanted \$5 to drive me home."—*Chicago Tribune*.

Review of Newspapers and Advertisements

BY I. L. FRAZIER

Hampton Chronicle, Hampton, Iowa.—Your special "Farm Bureau Edition" is a dandy, just what we would expect from one of Iowa's leading small city papers. There is just one thing we would change and that is from such a great variety of borders to plain rules.

Morning Chronicle, Halifax, Nova Scotia.—Your special "Tourist Edition" is interesting as to content and quite satisfactory typographically. We regret the predominance of bold type faces in the advertisements, particularly since this issue is of magazine format. That fact seems to suggest the need of a more chaste type dress than the regular daily edition.

Twin City Sentinel, Winston-Salem, North Carolina.—The department store advertisements for Gilmer and Rosenbacker, from your issue for May 31, are good representative examples of that type of advertising. From the character of the display we are easily able to discern to what type of trade each store appeals. Such things work out naturally; the store that features price invariably selects a bold type dress for its advertisements. Vice versa, vice versa.

Fairfield News, Fairfield, Connecticut.—We are reproducing your excellent front page, which, because of the nature of the mast head display and the headings, avoids an ordinary appearance. The use of a machine finish paper makes better printing possible, particularly on halftones, which you use quite extensively, even in regular editions like that for June 9. We regret the advertisements are not of the same standard of excellence as the first page makeup and



The Fairfield Evening Paper

The Fairfield News



Fairfield Standard Newspaper

VOL. I

FAIRFIELD, CONN., JUNE 9, 1933

NO. 50

Increase Town Rate For Water

Public Company Asks \$1,000 More Per Year For Use of Fair Water Board of Finance Considers Rate

The Fairfield Water Company has asked the board of finance to increase the town rate for water by \$1,000 per year. The company's request is based on the increase in the cost of water and the need for additional funds to maintain the water system. The board of finance will consider the request at its next meeting.

Fairfield High School Graduates Large Class Of Thirty-Six



BOYS AND GIRLS BECOME YOUNG MEN AND YOUNG WOMEN

Thirty-six boys and girls of the Fairfield High School graduated today. The graduates are a mix of boys and girls, all of whom are young men and young women. They are posing for a group photo on the steps of the school building.

Fairfield Schools Hold Athletic Meet

The Fairfield schools held an athletic meet today. The meet was held on the school grounds and featured a variety of sports, including football, basketball, and track and field. The students participated enthusiastically and the event was a success.

Service Or Insurance Starts Row

Many Prominent Local People Schedule in Service of Company Not Registered By Insurance Commissioner—Collector Jostens

A row has started over the service of a company that is not registered by the insurance commissioner. Many prominent local people have scheduled to be in the service of the company, but the insurance commissioner has not registered the company. This has led to a dispute between the company and the commissioner.

Merritt Will Wait Results of Exam Here

Commonwealth of Massachusetts. Sales in Pennsylvania. Census Unit Civil Service Board House Election.

STAR ATHLETE GOES TO BOYA SCOTIA

For the last time of his career, the star athlete of the Fairfield High School is going to Boya Scotia. The athlete is a well-known figure in the school and is expected to have a successful career in the future.

CONSEL ORDERED TO BE IN COURT

Delinquent and foreign money men have been ordered to be in court. The court has ordered them to appear for a hearing on their case. The case involves a dispute over money and the court is expected to make a decision soon.

MISS LARSON IS SHERMAN'S BEGGAR

Miss Larson is the beggar of Sherman. She is a young woman who is known for her begging in the streets. She is a well-known figure in the community and is expected to continue her begging in the future.

Mrs. Breen to Retain Title to Her Land

Mrs. Breen is expected to retain the title to her land. She is a well-known figure in the community and is expected to continue to own the land in the future.

REORGANIZED BAND SCHEDULED SUNDAY

The Fairfield band is scheduled to perform on Sunday. The band is a well-known group in the community and is expected to have a successful performance.

Characterful first page of the Fairfield (Conn.) *News*, the specially drawn mast-head display and the use of Cheltenham Bold for head-letter avoiding the rather common appearance which follows the use of conventional condensed block letter for heads and plain type mast-heads.

the print. Most of them give the appearance of being crowded, but the most pronounced fault is the use of condensed, regular and extended type faces in the same line. The fact that they are of the same series, Cheltenham Bold, only minimizes the ill effect created by the difference of shape. The variety of borders, mostly "checker board" styles, cast on the machine, detract from the appearance of the paper as a whole more than from individual displays. Instead of having the effect of uniting your inside pages suggest a hodge podge. We urge you to adopt the practice of pyramiding advertisements, a plan of makeup long since adopted and consistently followed by the best papers everywhere.

Clinton County Democrat, Wilmington, Ohio.—On the whole we consider the paper very fine indeed, but no feature about it is more worthy of praise than the print, which is excellent. The first page of all issues is well arranged.

In display and arrangement the advertisements are excellent, those set in the Cheltenham Wide being best on the whole, as they have a light tone and yet are strong, these advertisements in Cheltenham Wide are especially attractive when framed by the gray tone borders, but in some pages the color is a variety among the borders used. Some few of the advertisements are not pleasing because of the use of unattractive borders, others because of large bold wood type and still others because condensed, regular and extended display types are mixed.

ERNEST HARCOURT, Asbury Park, New Jersey.—Because it represents an unusual treatment for an advertisement of its class we reproduce the LaMaistre display from the *Press* of June 4. The conventional manner of handling this advertisement would have been to enclose each item in a panel, whereas you

[illegible]

A rather unusual department store page by Ernest Harcourt, Asbury Park, New Jersey. Where it is customary to place advertised items in individual panels, Mr. Harcourt has arranged them in columns with double rule dashes between, reserving panels for items which he wanted to emphasize.

have only three panels on the page, one for the poem "Coöperation" functioning as the "lead," and in the lower corners enclosing what we consider spatial bargains. These three panels break up the money that would result were all items treated in the same, although original, way. The Studebaker advertisement, from the issue for June 16, is satisfactory, although not so good. Space is wasted, which could well have been utilized for leading out the text matter, to provide space for which would involve setting the body in wider measure or in two columns. There is ample room. The display of this advertisement is very good and it makes quite a forceful appearance, though the suggestion of a lot to read is plain and so in a way it looks uninviting.

La Grande Evening Observer, La Grande, Oregon.—Except for the fact that the print is altogether too pale, your special "Old Oregon Trail Edition" of sixty-two pages is very good. Here is a paper, published in a good sized thriving city, filled with large halftone illustrations so poorly printed as to be all but indistinguishable in places, while just a few moments ago we examined a paper from a town of less than two thousand people in which all the halftones were beautifully printed. It seems that advantages do not always mean better work; that care and skill are most important. While most of the advertisements are satisfactory in arrangement and display, the fact that they are poorly printed makes them unsatisfactory, also the distribution of white space in them is uneven and displeasing. Indeed the *Observer* seems ably edited and fairly well made up, but that just about represents the total of its worthy features.

The page advertisement published in your local paper, on one 17 and 18 to commemorate the fortieth anniversary of your establishment is not only interesting from the standpoint of typography, display and layout, but also from that of its contents. Of special interest is the data on the length of time different members of your organization have been with you. The featuring of this matter not only gives credit to the men and women themselves for having stuck on the job for from five to thirty-five years, but, by inference, reflects credit

upon the house. It is a fact we do not always recognize as we should that a house which keeps its people year in and year out retains its customers year in and year out, too. It means square dealing from the top down and then out. The writer has learned these facts from experience at both ends of the line, as an employed printer and as an advertising manager purchasing printing. The employer who constantly complains of his inability to get and keep competent help indicts himself more than the employees he complains of. He is lax in keeping his promises and in making good. We know from facts stated in this advertisement that the indictment does not apply to the Stone company.

AN INVITATION

AT THE PRESENT TIME WAYNE COUNTY BANK IS ENJOYING A STEADY GROWTH WHICH IS THE RESULT OF THE SERVICE WE HAVE RENDERED OUR PATRONS. WE ARE TRYING TO GIVE YOU MORE SERVICE THAN YOU EXPECT, AND THAT, OF COURSE, IS IN ADDITION TO THE ABSOLUTE SECURITY WHICH IS OUR FIRST CONSIDERATION. IF YOU ARE NOT DOING BUSINESS WITH US, WON'T YOU ACCEPT THE READING OF THIS ADVERTISEMENT AS OUR SINCERE INVITATION TO YOU TO JOIN OUR EVER-INCREASING FAMILY OF PATRONS.

WAYNE COUNTY BANK

Here is an invitation that we're safe in saying was not widely accepted because it appears so uninviting, we doubt if any one except the proofreader and possibly the advertiser read more than the two display groups. We qualify the statement with respect to the advertiser, for it seems that if he should read it he'd notice how hard it is to read. Just visualize how much more agreeable this advertisement would appear if the body were set in fourteen-point lower-case, if the signature particularly were set in an attractive type face and if a less obtrusive border surrounded it.

Wayne County News, Wayne, West Virginia.—The best features of your paper are print and editorial work. The first page is also fairly satisfactory, but the advertisements, pardon us, are atrocious. Consider for a moment the display of the Wayne Drug Company in the issue for May 24. The border is a double line of diamond shaped units, so ugly and "spotty" that it actually draws attention from the type. The display is set in an extra condensed capital head-letter, the signature in the same type—and the same size! The body matter is set in eight-point of the same type as the reading columns, whereas there is easily room for fourteen-point, even after setting in a larger size, as by all means they ought to be, the itemized list of articles for which the firm is agent. Outside the head and signatures we find the largest line consists of the words "Agents for," which is about three times as large as the things for which the firm is agent—for example, "Edison Phonographs." Obviously, that isn't right. It is a case of putting the cart before the horse. Now, just below the advertisement in question is another of seven lines, every one of which is in different type, three distinct series with further changes to capitals or italics. Broadly speaking, too much of the display is in large, bold capitals, while too much of the body matter is set in smaller sizes of capitals. Too many fussy borders are used. Plain rules, single on smaller advertisements and double or triple on larger displays, make the neatest and best borders. A plain rule border does not detract from the prominence of the type, and when used throughout a paper results in an effect of unity that is agreeable to the eye. The paper is thus made inviting to readers.

Jefferson Banner, Jefferson, Wisconsin.—You ought to be proud of the 68-page "Booster Edition" published June 7. Considered from all sides—that is, on the average—it is one of the best we have seen, although presswork and pyramided page layouts are notably good. While the advertisements are well arranged, properly and emphatically displayed, the use of "spotty," decorative and black twelve-point plain rule border detracts from the appearance of some of them and from the paper as a whole. Because of the variety

of borders there is not that unity in the advertisements which is essential to harmony, therefore pleasing effects, yet they are better than we find in most small-town papers. But the best feature about the issue is the page on which small halftone portraits of 148 local business men are grouped around one large picture of the mayor. These 148 small halftones are 1 by 1½ inches; the mayor's is oval shape and considerably larger, so it serves to break the monotony that would result were all the same size and shape. Our readers will realize this page meant a lot of work and that it is quite an achievement. When we consider that these portraits were printed on ordinary news stock from 120 line, not 60 or 80 line screen, halftones we appreciate the fact that the work is truly excellent. No names accompany the portraits; the readers are urged to recognize them, which idea adds a lot of interest, contributing a contest spirit which, in the opinion of this writer, is a mighty good one.

Whitewright Sun, Whitewright, Texas.—We appreciate having copies of the paper that won the silver cup designating the Sun the best "country" newspaper published in Texas. In our opinion, and in the absence of other papers entered, the judges acted wisely, for, considered on the whole, the Sun is surely representative of the better papers of its class. The first pages of the two issues sent us are remarkably well arranged from the standpoint of balance, while there is sufficient variety in the style of the heads, and enough of them, to insure an interesting and snappy appearance. We regret, however, that the main or top heads are of but the one hand-set deck, two lines drop-line style, as we feel the larger heads in a paper have a more finished appearance when there is a subordinate deck of, say, three pyramided lines. The second deck would also permit stating more features about the stories for the benefit of the "skimmers," also advertise the stories, and the interest of the paper, that much more effectively. "The more you tell, the quicker you sell," a phrase coined by the Chicago Tribune to promote better and more completely worded want advertisements, applies to the feature headings of a newspaper, it seems, which also have something to sell. The advertisements for which Glenn Doss, in charge of the mechanical production of your paper, won first place and \$75 in gold at the convention, are also excellent. They have one prime quality, in our opinion the most important of all, namely, simplicity, both in arrangement and display, and it was doubtless their clean cut, snappy and readable appearance that influenced the judges. We are delighted to note that every advertisement that was locally set has the same identical border, a double rule of three-point and one-half point with about three points of space between. This makes an excellent combination, seems suited for the variety of sizes of advertisements found in your paper and is also quite "dressy." Another point, the advertisements throughout the paper are pyramided—that is, grouped in



The Lesson We Too Often Forget

What lesson do we learn from the illustration? The answer is simple, but it is one that we too often forget. The lesson is that the most effective way to attract attention is to project ourselves through an advertisement, as in this case, have an influence for attracting more than the usual amount of attention.

Union Trust Company
First trust company in Detroit
Incorporated at Congress, Phone Main 470

The illustration answers in a most effective way the question put by the heading of this advertisement; it's the kind of picture, too, that gets "under the skin" and can be expected to influence fathers and mothers to action. Illustrations that project themselves through an advertisement, as in this case, have an influence for attracting more than the usual amount of attention.

the lower right-hand corner of each page. There are from five to eight advertisements on each of the seven "inside" pages and practically all of them have some reading matter alongside. Those who claim that the pyramiding of advertisements tends to bury most of them should study some good paper like yours where the advertisements are properly pyramided, with the largest advertisement in the corner and the smaller ones above and to the left of it. This arrangement is also justified by psychological reasons, namely, that the reader is most interested in the news, that if an advertisement in the upper left-hand corner stands in the way of his reading the news he is likely to pass it by. If, on the other hand, he finishes the reading matter of a page and finds the advertisements awaiting him at the end of the page he is more likely to give them a few moments' interested attention.

Letters to a Printer's Devil*

BY R. T. PORTE

CINCINNATI, October 5, 1921.



R. R. T. PORTE, Salt Lake City, Utah.
Dear Sir: I guess Cincinnati is right in it this year. The Reds won, and we came out ahead of all other teams with a higher percentage. Sister's fellow says we surely have a fighting team all right. Some of the boys want to start a football team, and want me in it. Mother doesn't want me in it, but sister's fellow says he will coach us, and perhaps mother will let me join if I'll be careful.

I got a couple of cases of type all mixed up, and had to set them up and separate them. I came down on a rainy Sunday afternoon to do it, and then I looked at all the faces of type in the type specimen books. There's surely a lot of them. So many of the faces have different kinds, like italic, condensed, extended, bold, extra bold, outline, and a lot more. I asked Mr. Penrose about them. He says there are too many kinds, but in the mail today we got circulars of another new face, which is a beauty. It also has italics, bold, and everything. Maybe some of the big shops have all of those types, and it must keep the printers busy remembering all the faces.

Sister's fellow's name is Thomas Grant Winthrop. He doesn't think I know his full name. Sister calls him Tom. He says he thinks he will start an electric shop for himself and will give me his printing. I told Mr. Penrose that, and he said he had had promises before, and would wait until he saw the work.

Mother wants to know if you are coming down for Christmas. All send their regards.

Your friend, JOHN MARTIN.

SALT LAKE CITY, UTAH, October 25, 1921.

My dear John: What a great comfort it is to review a successful year, a year in which, taken all in all, progress has been made, even though there have been some setbacks. From your letter of October 5, I see you have had a successful year for your baseball team, and are now ready to go in for football. I am glad you have written me about your sports as well as about your work in the office, for every one must have some pleasures in the world. To think only of business and never of pleasure, and not to have a hobby, does not make a well rounded man, a fighter, or one that will succeed.

Today baseball and football are your recreations, and perhaps later will come motoring or golf, or something else. Always have some hobby or some recreation that will take your thoughts away from your work, and then when you have to deal in terms of business you will give to it a keen mind.

From mistakes we all learn. Your having to set out those two cases of types made you learn something that you will not soon forget. There are indeed too many faces of types, and some could well be dispensed with, but as there are many people engaged in the printing business there are many different tastes, and what some like others do not, so the typefounders strive to please. Besides, just as in other lines of business, they develop new styles in order to make sales. In general, type faces take five lines, which may be divided as follows: Gothic, Roman, Italic, Block and Script. The first book printed from movable types was printed in gothic letters, in imitation of handwork done by monks. The language was

Latin, which was the universal language used at that time for almost all books and was understood by all scholars. But the name gothic has been given a different meaning today, and the type then used is more commonly called Old English type, having heavy lines, like the sample shown:

This line is Old English

Several years later a printer in Rome printed a book, using a plainer letter, one much more readable. This type has come down to us with the name roman, and is now made in two general styles, known as Old Style and Modern. The most popular roman type in use in America and England was cast by Caslon, and is known as Caslon Old Style. A modern cut of this type is like the sample shown:

This is Caslon Old Style

Later this face did not seem to meet the needs of newspapers and some book publishers, and a face called Modern Roman was developed. This is plainer and some think it more readable, but generally it is not considered as good in an artistic way. The sample shown is a good face of Modern Roman:

This is Modern Roman

After the cutting of the roman type a later typefounder cast a companion type called italic, or at least that is the name by which it became known. Caslon also adapted this style to his type face, and it became in a way as popular as his roman face. For a long time these two faces were about the only ones used in newspapers and in books printed in the English language or produced by English and American printers. A line of the Caslon italic is shown:

This is Caslon Italic

Caslon also produced an outline type to match with his roman, which was used to some extent.

Later heavier type faces and also plain faces were in demand, and the result was the production of a "block" type, which in some way became known as "gothic," and many lining gothics were soon put on the market. For poster work and display work this face has been found to be of great value, and in a lighter cut it is used for high-class stationery printing, especially as an imitation of work done by steel plate engravers. "Block" type, now called gothic, is shown:

This is Lining Gothic

As I have said, the first book was in imitation of the penwork of monks, who used a gothic face. This writing was tedious and in time penwork became obsolete. I think it was the French who first developed a style of type known as Script, and one or two very beautiful and fancy script type faces were made by French typefounders. Benjamin Franklin cut and cast a script type which was much used. At first the letters did not join together, but later type was cast in imitation of the various handwritings, and also in imitation of the work of copperplate engravers. A line of modern script is shown:

This is Modern Script

These five faces are perhaps the basic faces of all types that are now cast, except those languages which have peculiar

*NOTE.—This is the eleventh of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1923, by R. T. Porte.

styles of their own, like Russian, Hebrew, etc. It is also impossible to conduct a business without all these types, and perhaps Mr. Penrose will agree with me when I say that the best commercial work can be done with an assortment of Caslon Old Style and italic, Old English and a little "block" type, with perhaps some script. To my mind, no face yet developed has the all-around utility of the Caslon. It has a sublime beauty all its own, and artists agree that it can be arranged in the highest artistic combinations. Much work that would look commonplace in other faces of type becomes at once artistic and beautiful when set in Caslon, even though the same type arrangement and spacing are used.

About thirty or forty years ago the meaning of "artistic" was not the same as now, and the typefounders cast many weird faces which they advertised as "artistic." Today these look queer indeed. With many shadings and odd formations the old-timers, with twisted rules, turned out some wonderful and awful specimens of printing. Also tint blocks were much in evidence. At that time there was no such thing as a "cost system" and the typographical artist could take all the time he wanted to set up a "job" and — with no thought of time — he let his "artistic ability" run rampant, which can plainly be seen in the work of that period.

Thank goodness, sanity has returned. Typographers now go back to the earlier days for their inspiration. Such men as

Morris and others brought printing to its senses and created a demand for the artistic in its true sense. Today there are many printers like Mr. Penrose who want to do better work, to really create things in type. With John Henry Nash on the Pacific Coast, Mr. Penrose and Mr. Eskew in the Middle States, and Mr. Marchbanks in the East, and hosts of others, printing is really becoming the fine art that had such a good start with Gutenberg.

It may be that times will change and that the next few years will see a swing to other ideas, but whatever they are, it will be up to young men like you who are just now learning the trade, to stick to the old ideals of doing a thing well, of making a thing of beauty with types. True art is in the simple things, and it is the simple painting, like Whistler's portrait of his mother, that is, after all, real art. To achieve, it is not necessary to do great things, but rather to do the small things well, the small things that are so commonplace that it is easy to overlook their importance.

I hope that you will organize your football team and hit the line hard, as that is what counts. Tell your mother I am sorry I shall not be able to be with you at Christmas. I know something about her cooking, and what that turkey will be like. Please express my kindest regards to everybody, including Thomas Grant Winthrop.

Yours sincerely, R. T. PORTE.

Early English Printers' Festivals and Customs

BY WILL H. MAYES



THOUGH the printers of the United States have their annual celebrations in January on the birthday of their most venerated saint, Benjamin Franklin, English printers, at least until within recent years, have consistently held their yearly elections and festivals in May, usually about May 4, the date in 1556 when the Company of Stationers was granted its first charter from Philip and Mary. By authority of the lord mayor and court of aldermen of the city of London, the stationers were formed into a guild or fraternity in 1403, and ordinances were passed from time to time for the government of the organization, which was at first composed of scribes or text-writers, who also sold all sorts of books then in use at their stands or stations. Most of the stationers having become printers with the advent of printing in England, there arose an apparent necessity for a charter, carrying with it extensive royal privileges together with restrictions and obligations.

The charter of May 4, 1556, provided for the conduct of the affairs of the Company of Stationers very much along the same lines upon which it had been operating. This charter was renewed by Elizabeth in 1588, was amplified by Charles II. in 1684, and was confirmed by William and Mary in 1690. Under it the Company, while at times paying somewhat dearly for the privileges, had the rights of inquisition itself over all literary compositions.

Some idea of the value of the privileges of membership in the company is had when it is seen that the government of the organization was vested in a master, two wardens, and a variable number of assistants to the number of twenty-five, who, among other fees and services, paid 200 pounds each a year in pensions and charitable donations. Other members contributed to the Government and to charities largely, in proportion to their earnings. The ninety-four persons to whom these privileges were granted felt that their prerogatives called for an annual celebration, and they made the most of it.

The first election and festival dinner, May 4, 1557, at which these ninety-four favored Englishmen sat, furnishes some evidence, according to the itemized and recorded expense bill, of the voracious appetite of the Englishman of the sixteenth century. Among the solid items in the account are: "18 dosyn of bredde, 37lb of beffe, 4 loynes of vele, a quarter of vele, II neckes of motton, 2 loynes of motton, 9 mary-bones, 25lb of suette, 38 punde of butter, 2 fresh samons, 4 dosyn of chekyns, 3 bushells 3 peckes of flowre, 20lb of cherys, 23 capons of grayse, 20 capons to boyle, 21 gese, 3 dosyn of rabbits, 6 rabbits, 2 galons of creme, hundredth and 24 eggs." In addition to these they had a proportionate supply of delicacies like "currans, prunys, greate reasons, wafers," and the like. The drinks were consistently restricted to "a barrell of strong bere, a barrell of double bere, a stand of ale, 20 galons of wyne, 11 galons of Frenshe wyne."

Joseph Moxon's "Mechanical Exercises," published in 1686, gives a very interesting account of the printers' May festival and election, which gives an insight into the way the printers of that period enjoyed themselves when combining play with business:

The printers of London, masters and journeymen, have every year a general feast, which, since the re-building of stationers'-hall, is commonly kept there. This feast is made by four stewards, viz. two masters and two journeymen; which stewards, with the collection of half-a-crown a-piece of every guest, defray the charges of the whole feast; and as they collect the half-crowns, they deliver every guest a ticket, wherein is specified the time and place they are to meet at, and the church they are to go to, to which ticket is affixed the name and seals of each steward.

It is commonly kept on or about May-Day; when, about ten o'clock in the morning, they meet at stationers'-hall, and from thence go to some church thereabouts; four whiffers (players of the flute or fife) by two and two walking before with white staves in their hands, and red and blue ribbons hung beltwise upon their left shoulders; these go before to make way for the company; then walks the beadle of the company of stationers, with the company's staff in his hand, and ribbons, as the whiffers, and after him the divine (whom the stewards before engaged to

preach them a sermon) and his reader; then the stewards walk by two and two, with long white wands in their hands, and all the rest of the company follows till they enter the church; then divine service begins, anthems are sung, and a sermon preached to suit the solemnity, which ended, they in the same order walk back again to stationers'-hall, where they are immediately entertained with the city waits and other music; and as every guest enters he delivers his ticket, which gives him admittance, to a person appointed by the stewards to receive it.

The master, wardens, and grandees of the company, (although perhaps no printers) are yet commonly invited, and take their seats at the upper table, and the rest of the company where it pleases them best, the tables being furnished with variety of dishes of the best cheer; and to make the entertainment more splendid, is ushered in with loud music; and after grace is said (commonly by the minister that preached the sermon) every one feasts himself with what he likes best, while the whiffers and other officers wait with napkins, plates, beer, ale, and wine, of all sorts, to accommodate each guest according to his desire; and to make their cheer go cheerfuller down, are entertained with music and songs all dinner time. Dinner being near ended, the king's and other healths is begun by the several stewards at the several tables, and goes orderly around to all the guests; and while these healths are drinking, each steward sets a plate on each table, beginning at the upper and conveying it downwards to collect the benevolence of charitable minds towards the relief of printers' poor widows; and at the same time each steward distributes a catalogue of such printers as have held the office of stewards ever since the feast was first kept.

After dinner, and grace said, the ceremony of electing new stewards for the next year begins, therefore the present stewards withdraw into another room, and put garlands of green laurel, or of box, on their heads, and white wands in their hands, and are again ushered out of the withdrawing-room by the beadle of the company, with the company's staff in his hand, and with music sounding before them; then follows one of the whiffers, with a great bowl of white wine and sugar in his right hand, and his whiffer's staff in his left; then follows the eldest steward, and then another whiffer, as the first, with a bowl of white wine and sugar before the second steward; and in like manner another whiffer before the third, and another before the fourth; and thus they walk, with music sounding before them, three times round the hall; and in a fourth round the first steward takes the bowl of his whiffer, and drinks to one (whom he resolved on) by the title of Mr. Steward Elect; and taking the garland off his own head puts it upon the steward-elect's head, at which ceremony the spectators clap their hands, and others so drum with their feet, that the whole hall is filled with noise, as applauding the choice; then the present steward takes out the steward elect, giving him the right hand, and walks with him, hand in hand, behind the three present stewards another round about the hall; and in the next round, as aforesaid, the second steward drinks to another with the same ceremony as the first did; and so the third steward, and so the fourth, and then all walk one round more hand in hand about the hall, that the company may take notice of the stewards elect. And so ends the ceremony of the day; such as will, go their ways, but others that stay are diverted with music, songs, dancing, farcing, etc., till they all find it time to depart.

THE BOOK REVIEWER'S JOB

Life is too short for reading inferior books.—Bryce.

When an author has finished a book into which he has put the most careful thought and scholarship, he quite naturally is vitally interested in what his contemporaries think of the result. And he is likewise interested in getting a fair and impartial estimate of his work at the hands of the book reviewer. The author, however, is often disheartened to find that his work is given but casual examination only to be dismissed with a few trite generalities; the reviewer may even go so far as to recite something about the ideas dealt with by the author and the conclusions reached, but all too seldom does the contemporary reviewer actually read and carefully assimilate the book and then tell how well the author achieved a purpose. But after all the most insipid of estimates of books

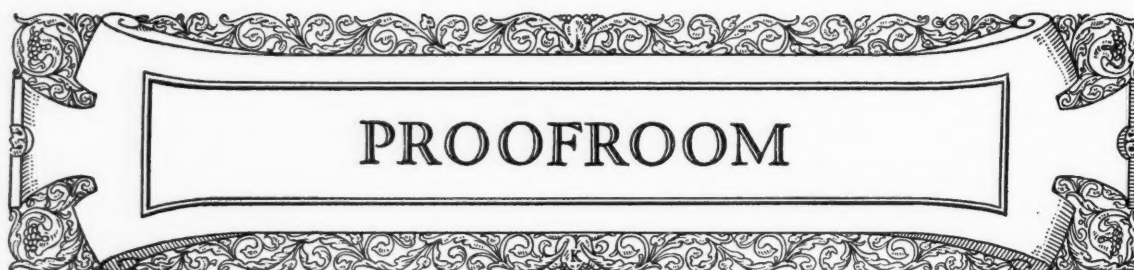
is the sort turned out by the conventional writer of "blurbs" who gushes forth words ostensibly intended to boost sales.

Book reviews that are worth the space should be written by competent judges of the ideas advanced by the author. If the author's presentation is weak and ineffective, the reviewer should point out the weaknesses and, if possible, indicate how they might be avoided. It is plainly true that altogether too many persons are venturing forth into the field of writing without sufficient background, without imagination and without a serious purpose other than to become authors.

Another type of review and criticism is that which deals with the physical aspects of a book. To sensibly criticize a volume that is supposed to be an extraordinary achievement on the part of the printer and binder calls for a specialized degree of skill such as few possess. It is refreshing, therefore, to come across a book review in a current periodical in which the reviewer has something worth while to say about the craftsmanship employed in the physical structure of a volume. In a recent issue of the *Freeman*, a weekly magazine that deals in general ideas and has the merit of being written in uncommonly good English, the paragrapher who writes under the nom de plume "Journeyman," has something to say upon this phase of bookmaking that is worth lifting:

"I have had an opportunity to examine lately a number of fine specimens of bookmaking by contemporary American printers, but I have seen nothing more satisfying than the folio edition of the Wicksteed translation of Boccaccio's 'Life of Dante' which John Henry Nash of San Francisco has printed for private distribution among his friends. The choice of the text, in the first place, was a happy one, for Boccaccio's work lends itself admirably to this monumental typographical treatment. That Mr. Nash himself felt this is apparent in his own statement. 'In the long hours I have devoted to setting up in type this "Life of Dante,"' he remarks in a letter that accompanies the book, 'I have many times caught myself entirely diverted from the task in hand, absorbed in the text or in the thought it prompted. That is not usual for a printer, concentrated on the art and the mechanics of his work—let it be my own humble tribute to the charm of the book.' Too often fine craftsmanship is wasted on unworthy texts; too often the text becomes a mere frame for the support of the dress which the paper, letterpress and binding constitute. In this case the classic author and the living printer stand in the happiest relationship, and one can imagine that Boccaccio would have taken as much pleasure in Mr. Nash's work as Mr. Nash has found in Boccaccio's.

"I can not speak as an expert, though I am enough of a bibliophile to relish the work of a printer who, like Mr. Nash, knows how to unite in balanced relation the dreams of many craftsmen. Mr. Nash is not one of those purveyors of showy workmanship who take it for granted that fine books are intended merely to be seen, not read. He does not ignore the just proportion between size of type and width of line; nor does he maintain the uniformity of his page color at the expense of the adequate spacing that makes easy reading possible. His work is a happy compromise between beauty and mere utility; and one readily forgives him for the few concessions forced from the reader in the interests of the connoisseur. The type which he has used, a recutting of Ratdolt, was made in Italy and the paper was manufactured in Holland. 'You will find no black spots to distract,' says Mr. Nash, 'no rivulets of white to lead the eye astray from sense and sequence. The relieving spots of color are placed with a designing reserve. . . . I have cheerfully disregarded established usage and made of each page what is to the eye of John Henry Nash a beautiful typographical picture.' Surely if an excuse for the establishment of a private press were needed, this volume would offer it completely and unanswerably."



BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

C. F. Drake's letter to the editor in the July issue offers welcome opportunity for reiteration of a statement as to the nature and purpose of the critical comment offered in this department. Mr. Drake, after correcting an error in an article in the May number, remarked good naturedly and with successful whimsicality: "'Ain't' it funny how prone human nature is to make mistakes and then to pick flaws in the other fellow's stuff? Now I have no doubt that your proofreader critic could shoot this letter so full of holes it would look as if it were a piece of shotted gun wadding."

The statement to be repeated is that criticism gives no satisfaction to the conductor of this department except when it proves constructively helpful to others; that he takes no delight in the detection, capture and punishment of offenders against the laws of grammar unless these acts have a deterrent effect upon other users of language who might be misled into misdemeanor or felony; that he battles for good, clean English, not for pedantic affectation; that he is not ruled by highbrow ambitions nor driven by the ecstasy of polemic, and that he is ready to give and take criticism without claim to infallibility, and with some sense of the humor of the situation.

A "Sunday editor" perpetrates these two monstrosities of diction in his weekly letter to readers of his page for children: "Many business men write so poorly even their own names that when they dictate letters to their stenographers to be signed by them with a pen they have her typewrite their names so that whoever gets the letters will know who they came from." "We do not know how different to spell the name than we have." The critical shotgun could hardly miss that target, even with a novice finger on the trigger. The amusing and amazing part of it is that the editor is all the time hammering away at the public schools for not teaching the children to write better English!

From "Outline of Literature," edited by John Drinkwater (Putnam): "With just enough relation to the currently known legends of Greece as to win a polite acceptance." And from "The Hawkeye," by Herbert Quick (Bobbs-Merrill): "Bill Blake was sufficient of a gentleman as to look forward . . ." The finer the book, the more lamentable the blemish. High quality in the text does not minify faults in elementary forms of expression; it makes them blatant by contrast.

In "The Mine with the Iron Door" (Appleton), Harold Bell Wright describes an Indian: "From the single feather in the headband which bound his long, raven-black hair to his beaded moccasins, he was dressed in the picturesque costume of his savage fathers." "Bound hair to moccasins" is the sequence that scores first in the reader's attention, instead of "from hair to moccasins," as intended. In the same novel the proofreader let this get by: "The cliffs were fully 50 feet from base to rim, and for about a hundred years they formed a half circle."

And now, our compliments to the proofreader who passed the cut-line, in *Current History*, in which "Rio de Janerio"

appears. And to his brother proofreader who in the August *Century* failed to query for "deduced" in the sentence telling how a dog "deducted that the best friend may not remain so forever."

Is it fair, or even decent, to make microscopic investigation of print for these "little foxes"? To save the vineyard, it is; especially when so certainly there are others gnawing away at every vine in the plantation. The proofreader is a husbandman whose vigilance can never safely be relaxed.

Any proofreader would get a hearty laugh and a thrill of admonition from a misprint that spotted a page of the *New York Times* of July 3. A dispatch reporting an address at the Christian Citizenship Conference at Winona Lake said: "Humbly recognizing the Lord Jesus Christ asking of kings and Lord of Lords . . ." At the beginning of the history of this error, somebody was guilty of careless writing. Mechanical writing is responsible for many sins in composition, but its readableness is compensation in this Age of Rush. Some day we shall expatiate upon Preparation of Copy.

M. E. Smith asks: "Which of the following is correct, and, if more than one, which is preferable? (1) Dealer in all kinds of meats. (2) Dealer in all kind of meats. (3) Dealer in all kinds of meat."

Form (2) is incorrect. Forms (1) and (3) are correct. "Kinds of meat" is the best wording, grammatically; but the plural, "meats," is justified by trade usage. Perhaps a fourth form, "Dealer in meats of all kinds," would make the best adjustment between the strictest grammatical propriety and the lingo of the market; between comfort and conscience.

From D. B. Grace, who reads proof for the Dispatch Printing Company, Birmingham, Alabama, comes this sensible note: "In your Proofroom department you quote a sentence from a book: 'In order to make him forget whom he had been before . . .' Your criticism seems to imply that 'who' is the correct word, and not 'whom.' I think it depends on the meaning of the sentence. If a criminal has been before a judge, then 'whom' is correct. If 'before' is used in the sense of 'heretofore,' then 'who' is correct."

The point is well taken. The context shows that the reference was to a previous existence; therefore the criticism was correct.

Another correspondent submits two sentences, with the query: "Should the verbs be singular or plural?" The sentences are: "All machinery and equipment have been removed," and "Much time and money have been spent."

Euphony or grammar? Euphony in this instance would have to do not with the actual sound-values of the words but with their right-soundingness to the grammatico-critical subconsciousness. So the choice is one of grammar exclusively.

"All" may be an adjective, an adverb or a noun. In the first sentence submitted for diagnosis, it might be contended that "all" is a noun, and "machinery" and "equipment" either nominatives in apposition to it or accusatives governed by "of" understood. In that case, the verb should be singular. But in our view this would be less sound than to take "machinery and equipment" as a double subject, each noun being modified by "all," adjective — expressed in the first case, understood in the second.

Precisely similar considerations apply in the second sentence submitted. In our opinion, the plural verb is best in each example.

This department can never quite realize the hopes and fulfil the purposes of its present conductor unless and until its potential usefulness as an *exchange for ideas* shall be recognized and profitably employed by many more members of our proofreading constituency. Some of our readers can help all of our readers by sending; for use in this department, their ideas on proofroom management, occasional reports of experience, and suggestions of topics for discussion. As a starter, let's swap ideas on the proofroom library.

A good proofreader is pretty sure to have at command an extraordinary stock of facts, figures and bits of information; an assemblage of data, statistics and other miscellany amazing both in its scope and in its omissions — in breadth of vision and in the sprinkling of blind spots. But even the most encyclopedic mind has inadequacies, certain to be revealed in the course of any day's work in the proofroom. Without consultation of authorities, how can there be any assurance of accuracy? Unless mere mechanical following of copy is the rule, the reader must have recourse to some handy works of reference. What works are handiest?

Every proofreader knows of offices where the workers are expected to get along without so much as a World Almanac, or even a dictionary; and of other offices where they have handsome libraries, with dictionaries of quotations, encyclopedias, date books, various indexes, government reports, and the like.

What, gentle reader, is *your* idea of the Twenty Best Books for the proofroom? Lists addressed to the editor of THE INLAND PRINTER will be forwarded to the conductor of this department, and by him passed on to our proofroom public for discussion. Here is opportunity for a valuable symposium.

America's English

BY EDWARD N. TEALL



CERTAIN sense of futility is bound to attend upon any sincere and earnest endeavor to say anything worth while about language. But that is not a reason for abstention. In these two sentences I have set myself a theme. There was a time, and not so many years ago but that those not yet eligible for membership in the gray-beard class can remember it quite vividly, when no person of culture would have thought it proper, except perhaps in cases of literary emergency, to begin a sentence with "and" or "but." Occasional deviation from the practice of avoidance of such use of the adversatives, indulged in for the sake of emphasis, did but accentuate the regnant quality of the principle.

Then the first two sentences of this article would have been made, by careful and conscientious writers almost universally, a single sentence, with a semicolon separating the two clauses. But times and fashions have changed, and today the most fastidious reader will not criticize this present sentence for beginning with an adversative.

Again, there is embodied in the fourth sentence of the first paragraph of this article another change in custom: "those not yet eligible" for the older form, "those who are not yet eligible." In my own earlier days on the editorial staff of a New York newspaper celebrated for the carefulness of its English, there was one editorial writer who followed the then new style of dropping the second pronoun and its verb, with something of a jolt, I am sure, to the delicate sensibilities of the veteran editor-in-chief whose roots tapped the soil of an earlier and more classical tradition.

Personally, I prefer the older way — at least as a matter of principle, easily overlooked in practice. It seems both neater and completer, more logical, and smoother in the flow of the word-drops in the thought-stream. But (you see!) only the most crabbed purist could stand against so full and moving a tide of contemporary usage; and (you see, again!) the purist could no doubt be quickly confounded by citations from the Bible and Shakespeare containing initial "buts" and omitting relative pronouns after demonstratives. And so (up critics, and at 'em!) we round out a complete circle and

are back at our starting-point: the sense of futility that oppresses the essayist in the field of language. It is a decent, becoming and proper sense; yet, fortunately, not one that ought to be permitted to deter a man from speaking his mind on matters of grammatical form, of rhetorical structure, and of compromise with the lax tendencies of common usage.

Is it not even thus in matters of life itself? Only the zealot can be quite free of the constricting and enervating sense of uselessness when attacking evils as old as the human race, and proposing reforms in hoary custom. If we were to submit to that negative impulse, philosophy would be lost; science and art would be robbed of motive power, culture would decay and progress cease. When all the problems are solved, all the victories won, all evil forces conquered, and knowledge made complete, what will there be left to live for? When all men agree on points of diction, sentence-building and thought-expression, it will not be worth while to study over the choice of words, to contrive to put them together in sentences unambiguously, or to do any thinking — for we shall then be automata, robots, mere mechanisms.

In the *Chicago Tribune* of July 9 last there was evidence, of the most practical sort, of the prevalence of interest in matters of grammar, for space was given to an article headed "Do You Say 'It's Me,' or Run the Risk of 'It's I'?" The editorial staff of the *Tribune* supplied the writer with inspiration and material. It all began with an argument over the necessity or indispensability of the apostrophe in the caption, "It's the Humidity." One wielder of the blue pencil declared the apostrophe could just as well come out; whereupon, "Police reporters turned philologists, editors rushed to dictionaries, camera men telephoned their wives to get out their old grammars, and the proofroom waxed argumentative."

The blue pencil man was wrong as murder; so wrong that it is difficult to believe that he spoke seriously or with any other motive than one of pure mischief. Evidently his associates took his assertion in earnest, for the dispute was submitted to four well known professors of English, for arbitration. Actually, all four ruled that "it's" is the only possible contraction of "it is," and that "its" (no apostrophe) can be only one thing — the possessive of the pronoun.

Now, there is good cheer for the folk who think they smell academic anarchy! Four professors, in the x-y-z stages of Higher Learning, still holding in memory and respect the a-b-c elements. Just why they called possessive "its" an "exceptional" form, when "hers" and "yours" are ever present with us, is enigmatic; but the decision handed down, unanimously, gives comforting reassurance to anxious defenders of fundamental grammar principles against the sappers and miners, the bomb droppers and the Big Bertha artillerymen of the linguistic revolution.

The expressions "it's me," "don't it" and "ain't I" were also referred to the academic court of arbitration. Toward the first, the judges were rather friendly; one of them remarked that rhyme usurping the place of reason helps confuse the common mind, and "it's me" comes in under escort of "it's he," "it's she," "it's we." (But what of "it's us"?)

"Don't it" was partially condoned; "ain't it" was unanimously condemned as an out-and-out vulgarism. Father Mullany of Loyola spoke with ripe wisdom when he said: "Care must be used in translating the language of the streets into writing. Without a universal standard set up by the schools our language would soon degenerate into a babel of colloquialism."

Professor Bryan of Northwestern contributed a usable idea when he defined "two levels of spoken English, the evening clothes level and the business suit level." Add the shirtsleeve level, the greatest of all, and you have the whole story. In compensation for this omission, Professor Bryan offers this principle: "Language should be chosen so that one's audience will feel no offense." A right pithy remark!

The "average" American, in his heedless haste and his jaunty disregard for the fact that "Liberty is obedience to law," is not satisfied with the perfectly legitimate privilege of abbreviating, abridging or condensing, but manufactures a further privilege of using the shorter form without respect for the limitations imposed by the grammar of the original. "Don't" is "do not," "ain't" is "am not"; and they have no moral right to be used except as the full form is properly used. "I don't" and "you don't" and "we don't" are easy and proper, except where high dignity is required. "He don't" and "it don't" are bolshevik expressions. Nobody is ever in danger of arraignment on charges of affectation or stilted expression when he says "he doesn't" or "it doesn't." Our American trait of shrinking from formalism is a virtue turned vice, by exaggeration.

Frank Tinney, the undertaker's assistant who became a big scream of the comic stage, used to make his audiences roar in a restaurant scene by having his "feeder," admiring his "perfectly elegant" table manners, ask: "How do you manage to keep your peas from rolling off your knife?" "Why," says Frank, "that's easy, that is—I mix 'em up with my mashed potato." Peas-and-mashed-potatoes grammar would be a popular invention.

The people who use the flabby "don't it," again, are the same people who invented "highbrow," whereof a writer in the *New York Times* Book Review says: "It is one of those swift, deft phrases by which American wit has touched the English tongue with a vivid flash of meaning. The mere fact that 'highbrow' is Anglo-Saxon for 'intellectual' shows how infinitely superior is simple nervous slang over labored derivatives from the classics."

Two newspaper clippings paired in our file offer themselves here. In one the reporter says: "He resides at a distance from his post and arises daily at 5 a. m. Leaving his work at 7 p. m. he arrives home at 9 o'clock and soon retires for the night. Where does such a city employee have time for aught but the daily grind?" Of any thousand Americans, all but one, and he the freak, would have said "lives" for

"resides," "gets up" for "arises," "gets home" for "arrives home," "goes to bed" for "retires for the night," and "anything" for "aught." "Daily grind" is the only bit of genuine Yankee in the paragraph. The other newspaper man wrote: "Realizing that milk is scarce and costly, he rushed to the Tut-tomb and, in a frenzy of excavatory zeal, restored old 'Lacteal Fluid' to circulation. We had not seen it since it was put away in the same swathings with 'Veritable Ovation,' 'Succulent Bivalve' and 'The Theater Was Filled Almost to Capacity.'" The contrast is vivid enough to do without comment. "The Ancient Mariner" is the right title for Coleridge's poem; "the old sailor" is what we should call its narrator if we saw him on the waterfront. In that fine novel of the Midwest, "The Hawkeye," there is a word, "do-lessness," that is as natural in the story's landscape as the prairie flowers. "Indolence" has no such tang. One word is colloquial, the other is classic and standard. Not all the friends of "the American language" can possibly push "do-lessness" into universal use.

The trouble is that there is not an American language. Our language is built on the English base, and it will continue to follow the principles of English syntax. Can you imagine it taking on a system of conjugations and declensions like those of the Continental European languages? No change short of that can give us a language fairly to be called American as distinguished from English. English itself, the English of England, is not "Anglo-Saxon." It is Anglo-Saxon plus Norman, plus Latin and Greek, plus almost as much else as anything encountered in Yankeeland.

We have numerous dialects. So has England. "Krinkle-syke," a play by Wilfrid Gibson, with the Northumbrian fells for its setting, is rich in words of the locality. "You'd a tongue to glaver a guff of a girl." "When first I saw you gaping, kenspeckle in that clamjamfrej of copers." "Tawpy tauntril." "Your skirt-tail whisking round the doorcheek." "They're no slinking skeadlicks." "I may be maiselt, but I've a little rummelgumption left; I still ken a bran from a brimmer." "I'll crack you over the cruntle, you rummel-dusty, you muckshut, you windyhash." "I never could thole the mooth and muggy mizzle, seeping me sodden; I'd liefer it teemed wholewater, a sousing, drooking downpour." And there's a vocabulary for you!

Other parts of it, equally un-Latin, are much more familiar: "Gumption," "ninny," "stopgap," "a mumbling crone," "pernickety," "moulder," "hurdygurdy," "noddle," "scatterpenny," "wet my whistle," "gammon," "smack," "mug," "joggle," "sneak," "quench," "hotchpotch," "scruff of the neck," "heartwhole." How is it that some of these homely expressions have got into the stream of our common speech, while others have such limited currency? Some of these Northumbrian idioms are as "outlandish" to our ears as Sanskrit or Chinese or Hottentot. Is there a Northumbrian Mencken boosting a Northumbrian language?

America's English is a wonderful language, spoken more vividly than the King's English in London Town. Pennsylvania Dutch, the dialects of New England, the South and the West, of the Crackers in Georgia and the Pineys in New Jersey, are not it, but they are parts of it. Many of our quaintest expressions preserve the influence of dialects still alive in parts of John Bull's right little, tight little island. Our draws and elisions and nasal twangs, our mutilations and improvements that a cultured Briton might regard as a general obfuscation of a noble speech are Yankee through and through.

To call the English language as we speak it the American language will effect no change. What we need to do is to continue shunning painful precision in our common speech, and to begin paying more attention to the refinements, the strength and the beauty of formal utterance.

Collectanea Typographica



By HENRY LEWIS BULLEN

The Herald

"Though I speak with the tongues of men and of angels," and use not Types, "I am become as sounding brass and a tinkling cymbal. And though I have the gift of prophecy and understand all mysteries and all knowledge," what avails it if I am deprived of the use of Types?

Though I have merchandise that is desired of all nations, it benefits them not if Types speak not for me; yea, it is not salable except in places within a day's journey.

Things that were of old are lost, the wisdom born of cycles of effort and sacrifice is forgotten, the heritage of the world's greatness is buried when Types cease to proclaim them.

Verily, I will honor the Printer and his Types, that I may speak my thoughts and express my soul to all mankind forever and ever, and announce my skill and the merits of my handiwork to all who might benefit by the use thereof; for what Power is there in all the world that approaches thine--beautiful thought-carriers, prompters of progress, cultivators of ideas, world-encircling, never-failing voices--my Printer's Types.--H.L.B.

* * * *

Stereotyping in 1850

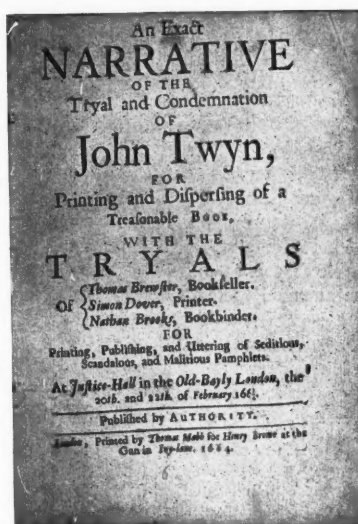
WE have the authority of George Bruce, whose brother David brought a knowledge of the new art of stereotyping to New York from England in 1812, and who, with his brother, was the first to engage successfully in the stereotyping business, that in 1850 there were sixteen stereotype foundries in New York city, employing about four hundred persons, and probably six hundred persons were similarly employed in other American cities. The clay or plaster of Paris process was used, giving superior results with little wear to the types. The present *papier maché* process was not used in America until 1860.

* * * *

Early American Papermaking

IN 1850 James M. Willcox, of Ivy Mills, Pennsylvania, stated in a letter to Thomas Eubank of Washington, D. C., that about the year 1725 his grandfather, a papermaker, came from

England and settled at Ivy Mills, and in 1732 was operating a paper mill there, making fuller's pressboards, used for pressing cloth. One of his customers was Dr. Franklin, who frequently visited the mill. During the revolution he made paper for the Continental money, also writing paper. The mill was steadily enlarged. In 1810 it was compelled to



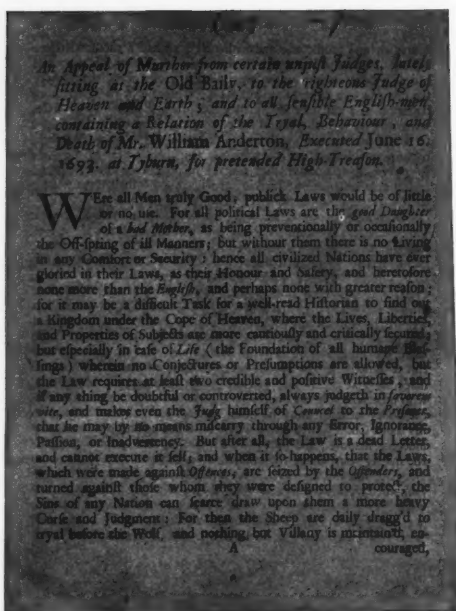
Account of trial and execution of John Twyn, master printer, for printing a book on a political subject which in these times would be considered harmless. Size of original is 5 1/4 by 7 1/2 inches.

import rags from Europe. In 1830 Phelps & Spafford, of Windham, Connecticut, supplied the Ivy Paper Mills with a machine, and not long afterwards, Howe & Goddard, of Worcester, Massachusetts, began making Fourdrinier machines. The cost of making paper with these machines, compared with making by hand, was as 1 to 8. Willcox says that at the time (1850) there were only two mills making paper by hand in the United States, one of which was his own. He made bank note, laid letter, deed parchments, and other kinds of great strength and durability. Within the last few years, he says, iron and paper calendering machines had been introduced, so that the finish of American papers is now equal to any in the world.

Oppression of Printers

THOSE printers who regard printing as a mere commodity will please tell us why printing has been feared from the beginning of the art. No one has been fined, imprisoned, mutilated or executed for making pots and pans or chairs or any other commodity. Commodities have no power, but printing has. Commodities have no influence, but printing influences opinion and conscience and action. Printing is the weapon of the oppressed. Printing is the enemy of oppressors and of those who have the power to punish those who disagree with them, justly or unjustly. Thus it has often happened that printers have been feared, and are still feared in many countries in which restrictions are put upon the humblest typographers. In free England the law compels the printers to put their names on almost every kind of printing. That law is enforced because of the power of printing for good or bad or for what authority may consider dangerous to it. The law is in itself an expression of fear of the power of the printed word.

Printing itself has been punished by being burned, like any other martyr. An edict of the Puritan parliament of England condemned a religious catechism to be burned by the hangman in London in 1652. This Racovian catechism was a translation from the first Polish edition, printed in 1605, written by precursors of the Unitarian sect, and was hateful alike to Roman Catholics and Protestants. The Unitarians of today are safe citizens, but in 1652 all of them were living in peril of their lives. The Puritans were themselves fighting for liberty to enforce their own doctrines and would not permit anything to be printed that disputed those doctrines, but rebelled and suffered when their opponents were in power. Both sides feared printing. In 1487 the first papal edict against unlicensed printing was issued and made mandatory in all Catholic countries. In 1559 a papal edict prohibited every book that had been printed or might thereafter be printed by a group of sixty-eight printers in eight countries in Europe.



First page of an account of trial and execution of William Anderton, master printer of London in 1693. This is interesting reading. Size of original type page is 4 3/8 by 6 3/4 inches.

Our predecessors who made books with pens were oppressed in the same way. In pagan Greece and Rome heretical books were sentenced to be burned, but when printing came those who knew they were *right* and that their opponents were wrong became more active in burning. They feared the types more than the pens. So Luther began his protesting career by publicly burning the Pope's bull adverse to him, and in turn the Pope sentenced all of Luther's books to the fire. The last printing sentenced to be burned in England was "The Present Crisis with Regard to America Considered," in 1775. There were thousands of books sentenced to be burned.

There were scores of printers executed in Europe for printing books that today would seem to be quite harmless, others had their ears or a hand cut off. We reproduce the title page of a pamphlet relating to the execution of John Twyn, a master printer of London, in 1664. The last execution of a printer for printing unlicensed books in England appears to be that of William Anderton in 1693. The most illustrious martyr-printer was the greatly learned Etienne Dolet, master printer of Lyons, who was burned in 1546 in Paris. His crime was that in books of which he was both printer and author he had condemned the bigotry and cruelty of both Roman Catholics and Protestants. Had he ventured into Switzerland Calvin would have burned him; as it was, Calvin's opponents gained the obloquy of the deed. He was one of the more advanced scholars of his day. In 1896 the people

of France erected in his honor a monument with a bronze statue of heroic size on the spot where he had been burned.

Thus we see that the enemies of printing, whatever their creed or opinions, agreed with themselves that printing is not a commodity. They concede that we may, if we wish, exert a tremendous power. Let us exert it! * * * *

The Gutenberg Bible

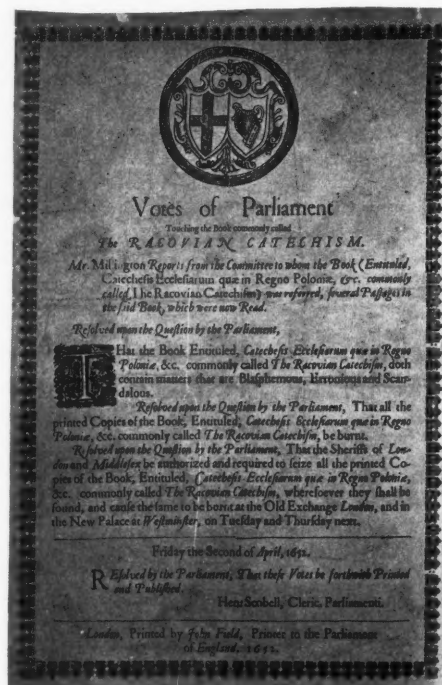
NOTWITHSTANDING the "Encyclopedia Britannica," there is no ground for believing that any other man but Johann Gutenberg was the inventor of typography as we now practice that art. The forty-two-line Bible, variously known as the "Mazarin" and the "Gutenberg," and now rightfully attributed to Gutenberg, is the earliest printed book. It was certainly printed prior to 1456, and probably not

earlier than 1450, when the Gutenberg-Fust partnership was formed. Gutenberg and his assistants printed several smaller works prior to 1450. These survive in fragments. The earliest identifiable date is 1447, in which year it may be assumed the "Astronomical Calendar for 1448" would have been printed. Fust advanced funds to Gutenberg with which to print the forty-two-line Bible. Several printers contemporary with Gutenberg ascribed the invention to him. All circumstantial evidence supports the direct evidence in Gutenberg's favor, and none of it points to any other person. While with Fust Gutenberg was assisted by two men, described in the lawsuit between Fust and Gutenberg as the latter's servants. These two men became master printers after Gutenberg's death, and the presumption is that they were taught by Gutenberg prior to 1450, when Fust became responsible for their wages.

Dr. J. H. Hessels, who wrote the article on the invention for the "Encyclopedia Britannica," though he denies that Gutenberg printed anything, is the man who has done most to clear away the obscurities surrounding the invention and afford later investigators a sure base from which to proceed. Though De Vinne in his history arrives at the correct

conclusion, most of the evidence he relied upon has since been found to be unreliable. Dr. Hessels searched out every piece of alleged evidence in favor of Gutenberg, and proved the unreliability of all documents except one, the record of the lawsuit, the genuineness of which he fails to disprove, though he gives it little weight in his assault on Gutenberg. Following Hessels, during the last thirty years, a group of scholarly researchers have found evidence in the types of fragments of twenty-two small printings, four of which have identifiable dates, 1447, 1454, 1456 (2), which show such similarities as warrant their being ascribed to one printer. What printer? The only printers whose names appear before 1456 are those of Gutenberg and his two workmen in the unchallenged law record of 1450.

Of the forty-one complete copies and twenty incomplete or fragmentary copies included in the latest census of the Gutenberg Bible, one more came to America this year. It is a copy on paper and was bought at auction in London by an American bookseller for a little more than \$43,000 (£9,500). A higher price, \$50,000, was paid for a fine copy on vellum at the Hoe sale in New York in 1911. The history of the copy just arrived is interesting. It has been sold at auction five times during the last hundred years. In 1822 it sold for \$840, in 1844 for \$950, in 1858 for \$3,070, in 1887 for \$13,250, in 1923 for \$43,500.



A Unitarian book sentenced to be burned by the Puritan parliament in England in 1652. Size of original type form in broadside 8 1/2 by 12 3/4 inches.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Mechanics of Advertising"

Through the influence of Robert E. Ramsay, editor of the department in *THE INLAND PRINTER* devoted to direct advertising, F. Aumüller, a printer connected with the direct-mail department of the Cramer-Krasselt Company, Milwaukee, Wisconsin, was given a place on the program of the 1923 convention of the Associated Advertising Clubs of the World, which was held at Atlantic City in June. Mr. Ramsay, who presided over the direct-mail departmental session, realized the importance of considering the craftsman's point of view. Mr. Aumüller, whose topic was "The Mechanics of Advertising," gave, with great credit to himself, a masterful presentation of the possibilities and the limitations of the mechanics which an advertising man must consider. Mr. Aumüller talked type, machine composition, paper, illustrations, ink, etc., and gave a brass tack discussion of his subject.

This lecture, greatly amplified with illustrations and text, has been made up in a neat little book that should prove to be a most valuable compendium of information to all advertisers and producers of advertising literature.

"The Mechanics of Advertising," by F. Aumüller; 94 pages; illustrated. Published by the Cramer-Krasselt Company, Milwaukee, Wisconsin. Copies may be ordered through The Inland Printer Company.

"History of the Nebraska Press Association"

The first volume of the history of the Nebraska Press Association, which will be complete in five volumes, has been forwarded by Henry Allen Brainerd, historian of the Nebraska Press Association, Lincoln, Nebraska. The completed series of books will be a comprehensive story of the important transactions of the press association and also matters of historical interest relating to newspaper history in that State. Mr. Brainerd's work will give an account of the first newspaper published in Nebraska in 1854 and also of the first press association meeting held in 1859. The price is \$1 a volume, or \$5 for the set. Orders for the set should be mailed to Henry Allen Brainerd, 514 South Sixteenth street, Lincoln, Nebraska.

"National Advertising Versus Prosperity"

Ralph Borsodi, an economist of unusual insight, has made a study of the economic consequences of national advertising, and has brought forth his conclusions in a remarkable volume, "National Advertising versus Prosperity." Here is a book that will jolt the complacency of professional advertising men; it will compel a mental inventory and will cause no little concern about the future of national advertising.

"A careful reading of the books upon advertising and of the writings in the trade press devoted to advertising shows that up to the present time those who have given thought to the matter very generally assume that *since national advertising has proved profitable to many national advertisers, it is therefore beneficial to business as a whole.*" From this

premise Mr. Borsodi dissents. He marshals facts and figures in such a way as to seriously question the assumption that the prosperity of the big advertisers in general national mediums necessarily spells good business in general. The book is one that will provoke thought among manufacturers and advertisers. It is worthy of careful consideration.

"National Advertising versus Prosperity," by Ralph Borsodi; cloth; 300 pages. Published by the Arcadia Press, 2 East Twenty-third street, New York city.

"The Out-of-Doors Appeal in Advertising"

One of the handsomest volumes that has lately been received for review here is a well printed and attractively bound book on "The Out-of-Doors Appeal in Advertising." It brings out a new slant on the subject that has never been put into the advertising copy books, and commands respectful consideration. The effective appeal that will sell merchandise, whether it is a package of cigarettes, a fleet of motor trucks or a battery of printing presses, is the magic touchstone which advertising men are ever seeking. To bring into advertising copy and illustrations a touch of nature's lore is worth while, and a study of this kind is a move that lifts business out of the rut and places it upon a higher plane, from which all concerned can draw greater inspiration and more real enjoyment.

"The Out-of-Doors Appeal in Advertising," a limited edition for private distribution, published by *Field and Stream*, New York city.

A German Typefoundry's Specimens

From the noted J. G. Schelter & Giesecke typefoundry at Leipsic we have just received a handsome forty-eight-page pamphlet, printed on a heavy coated paper, in which are shown some of their newer type designs, followed by a catalogue of printing tools, presses and appliances manufactured by this house. We note in the introduction that this foundry was established in 1819. We also note that the format of the book is a hypotenuse oblong (8 by 11½ inches), at which we are not surprised, however, because Herr Giesecke of the house is an advocate of the new standardized formats devised by a special subcommittee of the General Standardization Committee of the German Industries.

"A Dash Through Europe"

Away back in 1846 the American poet, Edgar Allen Poe, wrote an article on "The Philosophy of Composition," which was subsequently published in *Graham's Magazine*. In this instructive essay Poe undertook to reveal something of the conscious psychological process that formed the background of his great poem, "The Raven." Poe's observations would logically lead the reader to the conclusion that a poem or a book of prose is visualized completely by the author before the actual writing of the piece begins. Students of American literature have held that "The Raven" had for some time been a finished product before Poe analyzed and disclosed

the steps taken in its construction. Hair-splitting literary critics have compared Poe's feat with that of a carpenter who built a house without the advice of an architect or the guidance of a blue print. After the house had been finished and the structure had won widespread admiration, the builder proceeded to enlighten his friends on the various steps that entered into the finished work.

How books of any sort come to be written is always interesting. Why some are written is a question not infrequently asked. It is fair to conjecture that one so thoroughly versed in the history and literature of our country as is Edmund G. Gress, editor of *The American Printer*, has studied Poe's method of writing. Mr. Gress, moreover, has evolved a most ingenious plan of writing a book in the production of his most recent volume, "A Dash Through Europe." The writer's style is characterized by rugged honesty and frankness that is altogether refreshing. To indicate how the book was built, we take the following from its preface, in which Mr. Gress explains how it came about:

Another travel book! But it isn't altogether my fault. I will attempt to explain. On the way from New York to Cherbourg I had more of a desire to write than to read as I sat in my deck chair, and in penning a letter to the folks at home found myself writing much in detail of the voyage. I had planned such a busy tour that I wasn't certain of sending any but post-card messages to America, and during my stay in Paris I merely made a few notes. However, on the way from Paris to Rome, finding time for the purpose, I again wrote at length of my experiences and sensations, and determined to keep up the practice during the remainder of the journey. In devoting most of my evenings to the task I made some sacrifices of pleasure. My purpose was threefold: to have the matter serve as letters to my wife and family; to record, for re-reading in later years, the experiences and sensations during my first trip abroad; and to provide notes for technical articles which I might write from time to time.

After I had returned to America I wrote a story about the Florence Book Fair for *The American Printer*. I next told rather timidly of my visit to the Imprimerie Nationale in Paris, and then ventured brief articles on Rome and Venice. Letters received by me from some of those who were reading the articles encouraged me to continue and to write more in detail.

Then one day I pasted clippings of the stories in a book to preserve them, and about the same time came letters expressing the hope that the articles would be published in book form. Reference to the series also appeared in French and English publications. A bit more encouragement, and a book was decided upon. This decision meant a lot of unexpected work, as the stories had to be replanned, enlarged, and fully half of them rewritten.

Recalling how much effort it took for me to obtain information about railroads, hotels, restaurants, taxicabs, passports and visés, steamers, equipments, charges and the like—as most of the data found in the guide books was of the prewar period—I added a chapter on planning the trip, in which I frankly give to others the results of my investigations made previously to sailing and my conclusions based upon actual experience during the "Dash." That the book is written in the first person is due to the fact that the stories were originally letters to the home folks. When I came to prepare the material for publication, I decided to retain the style, fearing that otherwise I might destroy the intimate and spontaneous character of the stories.

Aside from its undoubted value as a guide book to those who are contemplating a trip overseas, "A Dash Through Europe" is an interesting character study of one of the most earnest students of typography of our time. One gets the measure of the man while mentally traveling with him and living with him on this hasty excursion through the Old Country. It is rather unfortunate that Mr. Gress did not know the French language, that he missed seeing René Billoux in Paris, and also failed to connect with Raffaello Bertieri in Milan. Signor Bertieri is the editor of *Il Risorgimento Grafico*, the Italian printers' journal, which is, in many respects, the most beautifully printed contemporary typographical publication in the world.

One is amazed at the great amount of ground covered by Mr. Gress. His time was limited. Of course, he touched only the high spots; he was here today and there tomorrow. For one who seems to have such unpretentious appreciation of the fine arts and such genuine understanding of craftsmanship that extends beyond typography, it is too bad that he had to hurry along to keep on schedule. Mr. Gress's itinerary failed to include a detour from Strassburg to Mayence, where Gutenberg, the founder of printing, labored; nor did time permit him to make the jump over to Haarlem from Antwerp to get some first-hand information on the perennial claims of the Costerians to the honor that the preponderance of historical evidence gives to Gutenberg.

Mr. Gress doesn't seem to hit his real stride until he lands in England. There he meets kindred spirits, who incidentally offer him in all friendliness a sip of a certain kind of "spirits," only to be amazed that Mr. Gress admits he's a "pussy-foot." Mr. Gress, in merry England, indulges in nothing stronger than tea. He finds out, among other things, why in London a policeman is called a "Bobby," and wonders why our policemen are labeled "Cops." (Cops, Mr. Gress, is a contraction of constable of police.)

"A Dash Through Europe" is a chatty book, one of the most enjoyable volumes it has been our privilege to read in many days. The present reviewer has much in common with Mr. Gress. He is a printer of the hand-set days; has visited the places through which this "Dash" was made, and had, coincidentally, the novel experience which Mr. Gress had—he spent the Fourth of July on the high seas. Our experience was back in 1919, when the reviewer was a homeward bound member of the staff of *Stars and Stripes*, official newspaper of the A. E. F. Aye, aye, verily, it's a grand and glorious place to spend the Fourth, midocean is! Writing a book on a trip through Europe crowded into a few weeks is an astonishing task; it is a laborious undertaking. The author's story plainly evidences the fact that such an excursion must needs have the earmarks of a rush job. At another time it is to be hoped that Mr. Gress will find an abundance of time to make such a visit with good old prewar Viennese *gemütlichkeit*.

"A Dash Through Europe," by Edmund G. Gress; 256 pages; illustrated. Published by the Oswald Publishing Company, New York city. Copies may be ordered through The Inland Printer Company.

Annual Report of the Smithsonian Institution

The annual report of the Board of Regents of the Smithsonian Institution, Washington, D. C., showing the operations, expenditures and conditions of the institution for the year ending June 30, 1921, has been forwarded by Charles D. Walcott, secretary of the Smithsonian Institution. The volume includes reports on the United States National Museum, the Bureau of American Ethnology, the International Exchange Service, the Smithsonian Library, the United States Regional Bureau of the International Catalogue of Scientific Literature, the National Gallery of Art, the Freer Gallery of Art, and the publications of the Institution and its branches.

The Smithsonian Institution was created by act of Congress in 1846, according to the terms of the will of James Smithson, of England, who in 1826 bequeathed his property to the United States of America "to found at Washington, under the name of Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." In receiving the property and accepting the trust, Congress found that the Government was without authority to administer the trust directly, and therefore constituted an "establishment" the statutory members of which are the president, the vice-president, the chief justice and the heads of the executive departments of the federal Government. The report for the year 1921 is a volume of 640 pages.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Electrotypers to Meet at Saint Paul September 13, 14 and 15

The twenty-fourth annual convention of the International Association of Electrotypers will be held at Saint Paul, Minnesota, September 13, 14 and 15 at the Hotel Saint Paul. A varied and lively program is being arranged which will include discussions on the open and closed shop, and on new processes and costs. One of the high spots on the technical side of the program will be the talk by Prof. L. C. Turnock, consulting chemist of the Carnegie Institute of Technology, Pittsburgh, Pennsylvania. The purpose of the convention is convincingly set forth in the August issue of the *Bulletin*, the official journal of the I.A.E., as follows:

"The object of the convention is to swap experiences and to hear talks on important subjects by men who are considered authorities on their subjects. What's the use of getting out in a corner by yourself and singing the old melody, 'What was good enough for my father is good enough for me.' It isn't good enough for your customer if he can find some one who is alive! Also let's discount the old chant that 'we can't afford the time or money to go to a convention.' If the expenditure of a certain sum will return you twice or three times as much in increased profits by reason of the information and experiences gained, where's the loss? The real way to lose money is to stay in the dark and see the big orders going to firms which are active, modern, aggressive and efficient. We are looking for a big attendance at our twin cities convention."

Daily Paper for Mayo in Yukon

Owing to the decision of the Federal Government to install a radio station at the Mayo silver camp in the Yukon Territory, thus establishing direct contact with the outside world, that town will now have a daily newspaper. The publishers of the Dawson *Daily and Weekly News* will issue the new daily. They have already shipped complete newspaper and job printing presses to Mayo.

Canadian Pulp Wood and News-Print

In view of the passage through the Canadian House of the bill authorizing the Government to prohibit by order in council the export of pulp wood cut on privately owned lands, it is interesting to note that the exports of pulp wood to the United States in June were 113,000 cords, or almost double those of May, 1922. At the same

time Canadian production of news-print has been growing by leaps and bounds. This is illustrated in a comparison of the figures of the first four months of the present year with those of 1922. There has been a substantial increment each month, the production for the four-month period being 398,835 tons as against 329,416 tons, an increase of 69,419 tons.

Craftsmen Meet at Buffalo, August 30, 31 and September 1

The convention of the International Association of Printing House Craftsmen was held at the Hotel Statler in Buffalo, New York, on August 30, 31 and September 1. The convention was called to order by President Julius A. Mickel, head of the Buffalo club. Harvey H. Weber, first vice-president of the international association, delivered an address of welcome, which was responded to by John J. Deviny, international president. Committee reports were heard and an address was given by Honorable Louis Blake Duff, editor of the *Welland Tribune and Telegraph*, of Welland, Ontario. Dr. R. E. Rindfusz of the United Typothetae of America spoke. The craftsmen were entertained at the Roycroft Shops in East Aurora, where they were the guests of Elbert Hubbard. At the close of the convention automobiles took the entire party for a trip to Niagara Falls. The affair was in charge of the Buffalo committee.

U. T. A. Convention at Washington, D. C., October 22 to 26

A great week in Washington has been laid out by the Program Committee of the United Typothetae of America for the convention which will be held October 22 to 26. It is doubtful whether the U. T. A. has ever presented to its membership as inspiring a program as the one to be offered this fall, according to advance announcements. The plan first inaugurated at Toronto and continued last year at Cleveland, of confining the open sessions of the convention to inspirational addresses and having the more technical subjects presented in round tables, will be continued and rather intensified this year. In addition to the open sessions and the round tables, all of the specialized departmentals and affiliated associations will have meetings at hours that will not conflict with the general sessions. The New Willard Hotel has been designated as convention headquarters where all the sessions will be held. The general headquarters of the U. T. A. and

the exhibits of the various departments, together with the registration booth, will all be located in what is known as the small ballroom on the tenth floor, adjacent to the convention hall on the same floor. The two big labor association meetings will be held on Tuesday afternoon, October 23, the open-shop printers in the ballroom and the closed-shop printers in the cabinet room. These meetings will keep everybody occupied during the afternoon and early evening, and will give folks who are not in the meetings an opportunity to come in from their sightseeing trips.

Federal Trade Commission Bars

U. T. A. Price List

The United Typothetae of America, whose headquarters are at Chicago, was ordered on August 21 by the Federal Trade Commission to discontinue certain practices which the commission declared would enable employing printers to maintain standard prices for commercial printing, according to a Washington dispatch to the daily papers. An investigation by the commission, according to its announcement of a "cease and desist" order against the typothetae, developed that the association installed in establishments of employing printers a standard cost-finding system and also distributed to its members and others a loose-leaf "standard guide," compiled in accordance with the average cost of a composite cost statement furnished monthly by its members.

The price list, the commission charged, is compiled by the Price List Committee of the typothetae, and its form is used by members, who follow the rules and regulations in finding costs. The commission found further that if all printers using this system adopted the prices "unmistakably set forth" in the loose-leaf sheets furnished by the typothetae, all would arrive at the same price for the same character of printing.

The commission's order specifically prohibits the typothetae from the following practices: (1) Conducting its system of education in principles and methods of cost accounting in such way as to suggest any uniform percentage to be included in selling price as profit or otherwise by members or others using such system of cost accounting. (2) Requiring or receiving from members and others using respondent's uniform cost accounting system identified and itemized statements of production costs for the purpose of calculating average, normal or standard costs of production and from

publishing them to members and the trade generally as a "standard price list" or "standard guide" or association cost or price list under any other name. (3) Compiling and publishing for use by members and others in the same trade, average normal or standard production costs with instructions or suggestions for the translation of such standard costs into selling prices under the name of "standard price list" or "standard guide," or any other name.

The following answer to the Federal Trade Commission's decision has been sent by the U. T. A. to all typothetæ locals:

"You are already aware that the Federal Trade Commission has made its findings in its complaint against the U. T. A. and our local associations. We are ordered to cease and desist

'(1) From conducting its system of education in principles and methods of cost accounting in such way as to suggest any uniform percentage to be included in selling price as profit or otherwise by members or others using such system of cost accounting.

'(2) From requiring or receiving from members and others using respondent's uniform cost accounting system, identified and itemized statements of production costs for the purpose of calculating average, normal or standard costs of production and from publishing them to members and the trade generally as a "Standard Price List" or "Standard Guide" or association cost or price list under any other name.

'(3) From compiling and publishing for use by members and others in the same trade, average, normal or standard production costs with instructions or suggestions for the translation of such standard costs into selling prices under the name of "Standard Price List" or "Standard Guide" or any other name.'

Every typothetarian knows we are not doing any of these things. We are given sixty days in which to file report of our action. This matter, both for the U. T. A. and all locals, will be taken care of by our attorneys. Local organizations need make no separate reply nor employ any attorneys. Members-at-large are not involved.

In the meantime Judge Nathan B. Williams, chief counsel in the case for the typothetæ, has made an analysis of the commission's findings and advises that locals and members pursue the even tenor of their way, inasmuch as we are ordered to cease and desist from something which we are not doing. A copy of the analysis is enclosed. Nothing in the finding affects the operation and legitimate use of our Standard Cost System and Standard Guide. You may be governed accordingly." (Signed) Edward T. Miller, secretary.

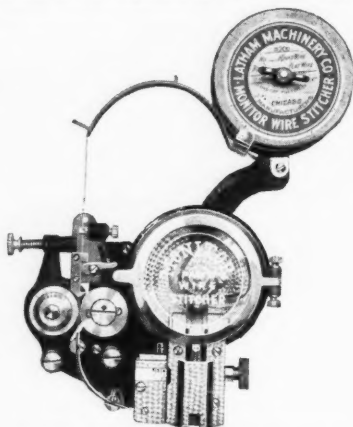
Runyan Joins Mid-West Paper Company Sales Organization

O. H. Runyan, who for the past eleven years has been connected in a sales capacity with Bradner Smith & Co., Chicago, has become sales manager of the Mid-West Paper Company, Chicago. The Mid-West Paper Company, which for the past six years has handled special lines of printing papers, has entered the general distributing field in Chicago. G. L. G. Williams, who

has been with the West Virginia Pulp & Paper Company, has also recently joined the staff of the Mid-West Paper Company.

Improved Latham Stitcher

The Latham Machinery Company, Chicago, has further simplified its new style roll-feed stitchers, in the perfection of a cutter box arrangement to cut off any length



Showing the New Cutter Box Arrangement on Latham Roll-Feed Stitcher

of staple desired without changing cutter blades, a hand-wheel adjustment of the cutter box giving the length of staple desired.

Users realize the advantage of this new cutter box because the operator can adjust the length of staple very quickly and very easily to the thickness of the work to be stitched, without changing cutter blades. This cutter box arrangement is being installed at present on $\frac{3}{8}$ inch, $\frac{1}{2}$ inch and $\frac{5}{8}$ inch capacity stitchers.

J. E. Bennett Chosen General Manager of Hall Printing Press Company

J. E. Bennett, president of the Babcock Printing Press Company, New London, Connecticut, and general manager of Underwood & Underwood, New York city, has been invited to become a member of the Board of Directors of the Hall Printing Press Company, Dunellen, New Jersey. Mr. Bennett has been elected vice-president and general manager of the company.

James T. MacMurray, Plainfield, New Jersey, formerly with the Niles Bement Pond Company, a man with a great deal of experience in the manufacture of machinery, has been appointed works manager. A. F. Beringer, of P. W. Brooks Company, New York city, and H. G. Stennison, of the Coal & Iron National Bank, New York city, will serve as members of the Board of Directors, according to an announcement made by Philip W. Hall, president of the company. Plans are going forward to increase the production of rotary, lithographing and printing presses.

Harris Automatic Press Company Holds Sales Convention

R. V. Mitchell, president of the Harris Automatic Press Company, Cleveland, Ohio, opened the sales convention of the company, held at the Hotel Cleveland, Cleveland, on July 10, 11 and 12, and attended by the principal representatives of

the company from all printing centers of this country. President Mitchell outlined the reasons why a constant interchange of ideas between Harris men on the outside and those on the inside at the manufacturing establishment is necessary. H. A. Porter, sales manager of the company, followed with a review of sales and production, in charted form, for the past fiscal year. J. W. Valiant, the company's New York representative, led off with what proved to be a most constructive discussion on press sizes. A very interesting design side light was injected here by Chief Engineer C. W. Harrold. He explained how every part was affected by a very slight change of design of one small part. It was a meeting that every man connected with lithography would have enjoyed.

Marion "Star" Employees Given Place of Honor at President's Funeral

Mrs. Warren G. Harding gave members of the Marion *Star* a place of honor at the President's funeral, according to an account of the incident which was kindly forwarded to THE INLAND PRINTER by Willard Filson, Philadelphia, a valued friend and subscriber of this journal. The story, which appeared in the Philadelphia *North American*, read as follows:

Mrs. Harding's heart is still with the Marion *Star*, where for many years she devoted her best efforts in the upbuilding of the paper which her husband made famous around the world. Today she made it emphatic that she desired all *Star* employees to attend the funeral of Mr. Harding. She personally directed that these sixty or more faithful servants be given a position of honor immediately following the honorary pallbearers in the funeral line. All marched to Marion Cemetery.

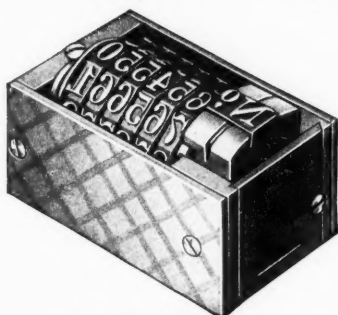
All the employees who personally knew Mr. Harding through the years turned out to pay their last tribute to their dead chief. Among the department heads were George H. Van Fleet, general manager; George Eliott McCormick, for many years head of the news department; James C. Woods, who started in as a carrier boy and became circulation manager; Henry R. Schaffner, business manager and treasurer; Fred L. Kraner, sporting editor, who started in many years ago with the *Star* as railroad reporter; Martin Luther Miller, the patriarch of the *Star*, who was with the paper when Mr. Harding bought it, and who is still in the "ad a'cy," although virtually a pensioner; William F. Bull, foreman of the composing room, who thirty-seven years ago entered the employment of Mr. Harding as a "devil"; Sammy Smith, printer, who two decades ago wrote plays for home-talent productions, in one of which Mr. Harding was a principal; Charles W. Kramer, for thirty years foreman of the job department; Thomas H. Maher, who operated the first linotype in the *Star* office, and others who were on Mr. Harding's paper for a number of years.

Printing House Increases Equipment

The Record Publishing Company, Haverhill, Massachusetts, book and job printers and publishers of the Haverhill *Sunday Record*, have recently installed a large amount of new machinery and equipment to care for a rapidly expanding business. An additional new building, 47 by 70 feet, with basement, is to be built soon to give needed room for the business. Lewis R. Hovey, who founded the business twenty-five years ago, is treasurer and manager of the company. Calvin H. Pingree, well known to the printing trade of this section, is mechanical superintendent, with Martin R. Hovey, who graduated last year from the U. T. A. School of Printing, assistant in charge of presswork.

Falsing Numbering Machine

Hand engraved figures, double flexible plunger springs, direct drive from the plunger to the rocker without any intermediate parts are among the exclusive features of the compact six-wheel numbering

**Falsing Numbering Machine**

machine being marketed by the Falsing Products Company, New York city. The machine is said to work perfectly in conjunction with all type high machines. Complete information may be received by addressing the company.

Committee on Simplification of Paper Sizes Makes Report

The two pictures shown below were taken from the report of the Sectional Committee on Book and Magazine Paper, working in conjunction with the Committee on Simplification of Paper Sizes appointed by the Bureau of Standards, Department of Commerce, Washington, D. C. The illustration at the left, showing the magazines

divided into editorial classifications, pictures graphically the waste in magazine printing. The half-tone at the right, showing 1,567 publications out of a total of 3,282 magazines published, grouped regardless of editorial content into nine approximate page size groups, is certainly proof that publishers today could, to a very large degree, fit their requirements to a minimum number of sheet sizes or roll widths that could be manufactured and distributed under more economic conditions.

The report of this sectional committee prepared by F. W. Hume, chairman, reveals the astonishing fact that publishers are using more than 441 sizes of paper plus 133 different roll widths in book paper exclusive of news-print. In addition to the enormous number of sizes required the report showed that the monthly requirements of the average publisher after excluding the few magazines using large tonnages were so small that there is no question that publishers should use standard sizes. Great waste could be eliminated in the manufacture of paper and machinery if publishers of magazines would give just consideration to the advantages of using a minimum number of paper sizes.

A careful study of the report on book and magazine paper, which can be secured by addressing F. W. Hume, chairman, 19 West Thirty-seventh street, New York city, should prove of vital interest to every publisher and printer interested in magazine printing. The recommendation in the report regarding basing paper orders upon a 20 to 25 ton minimum is an excellent one. The acceptance of the suggestion that magazine publishers utilize the same sizes of

sheets and roll widths that are now the so-called mercantile sizes would result in manufacturers and distributors of paper serving two large markets for paper, general printing and publishing.

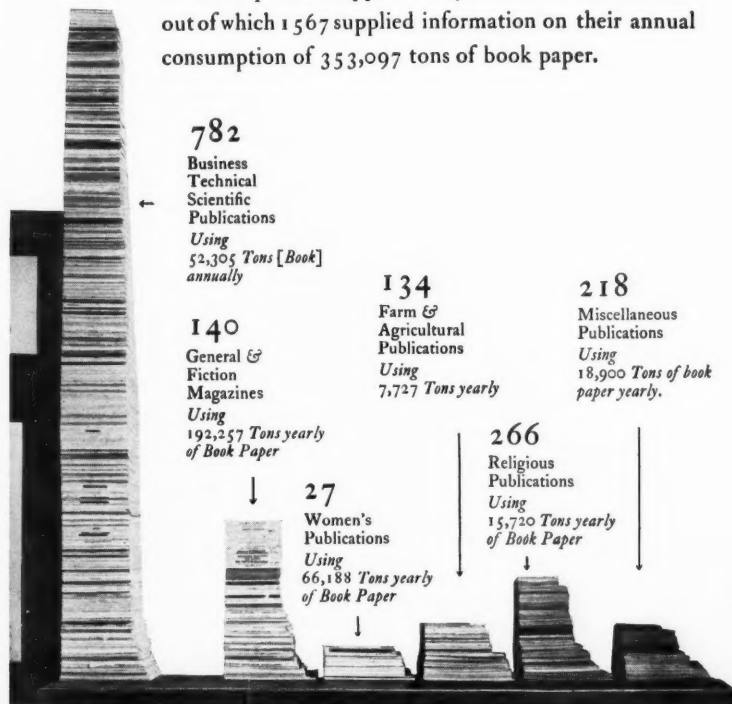
H. L. Gage Talks at Freeville

"The rapidly growing demand for better work in the printing and publishing industries of the country is creating a need for a more skilled type of craftsman, and schools

**Harry L. Gage**

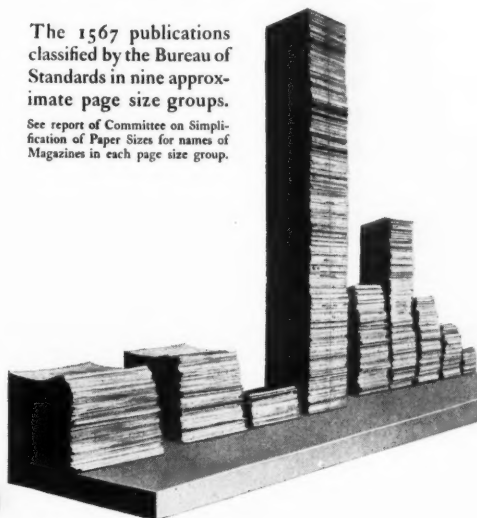
such as the Empire State School of Printing will have to be organized throughout the United States to keep pace with the public's wants," said Harry L. Gage, assistant director of typography of the Mergenthaler Linotype Company, in an address made recently at the second semi-annual commencement of the Empire State School of Printing at Freeville, New York. Mr. Gage had just returned from an extended trip into nearly all the States of the Union, and told his audience he was impressed with the breaking-up process which is noticeable in the printing and publishing business of the United States. The publishing business is being divorced from the commercial printing business, but the demand for men

1874 Publications analyzed by the Committee on Simplification of Paper Sizes appointed by the Bureau of Standards out of which 1,567 supplied information on their annual consumption of 353,097 tons of book paper.



The 1,567 publications classified by the Bureau of Standards in nine approximate page size groups.

See report of Committee on Simplification of Paper Sizes for names of Magazines in each page size group.



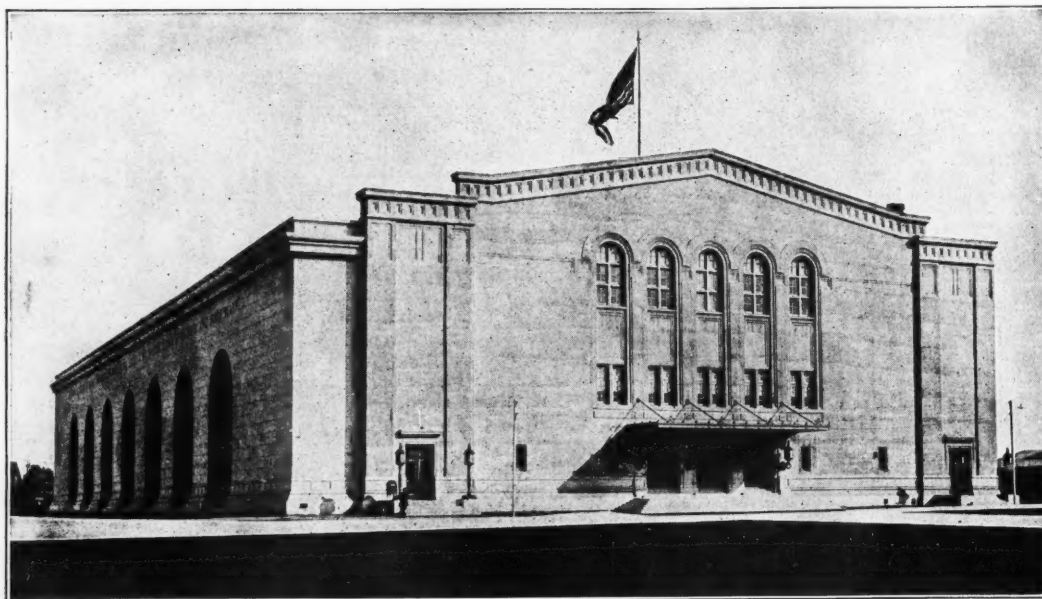
of superior intelligence is rapidly increasing in both divisions. The speaker complimented the members of the New York State Publishers' Association on their high motives in organizing and supporting a school which does not directly contribute to their material prosperity.

Pacific Coast Graphic Arts Exposition Plans Nearing Completion

Comprehensive plans for the Pacific Coast Graphic Arts Exposition, which will be held

is head of the committee on graphic arts exhibits, which will be a prominent feature of the exposition, and is taking an active part in the activities in connection with the show. The exhibit of machinery, equipment, and supplies will be a most interesting one, as there will be on display various kinds of new equipment that will be entirely new to the printers of the Pacific Coast. There will be included the new types of fast presses, the latest models of typesetting machines, new proof presses, new styles

California Typothetae and manager Inter-City Publishing Company, Oakland; Abe F. Lewis, president A. F. Lewis & Co., publishers *Printing Trades Blue Book*; George D. Graham, president of the California Ink Company, Incorporated; Harry T. Watson, Pacific Coast manager George H. Morrill Company of California, Incorporated; Dave N. Mallory, exposition director. Hartley E. Jackson is chairman of the Committee on Exhibits of Graphic Arts, and William H. Barry is head of the Program



Auditorium, Oakland, California, Where the Pacific Coast Graphic Arts Exposition Will Be Held

at the Oakland Auditorium, Oakland, California, October 8 to 13, are going forward with great activity and enthusiasm. The General Committee of the California Typothetae, of which committee Joseph C. Laney, president of the typothetae, is chairman, is working indefatigably to make the exposition a monumental event in the history of the printing industry on the Pacific Coast. The exposition is being planned on national lines and it is the ambition of the promoters to make it representative of the industry of the entire country. Activities are going forward with a fine swing for the assuring of a big attendance, which it is hoped will approximate five thousand persons a day. The greater part of the attendance will come from the coast States. The printers of the bay cities will attend one hundred per cent, and printers from Los Angeles, Portland, Seattle, Spokane, Tacoma, Denver, and Salt Lake City have sent assurances to the committee that those centers will be well represented. Arrangements have been made with the railroads for special fares to and from Oakland and San Francisco for visitors to the show. Many visitors from the East are availing themselves of the special tourist fares that will still be in effect.

The exposition is being held under the auspices of the San Francisco Bay Cities Club of Printing House Craftsmen. Hartley E. Jackson, president of that organization,

of metal pots and metal furnaces, a new style of ruling machine, a new automatic envelope press printing from 8,000 to 18,000 an hour, the dry mat process of stereotyping, a machine that automatically shows the high spots and lows in cuts, an envelope-making machine, the latest models of cylinder press feeders, type cabinets, and composing-room furniture in wood and steel. All the equipment will be shown in operation and actually turning out work. There will be a miniature papermaking machine in operation, as well as an ink mill. Exhibits of great educational value will be features of the exposition.

The Exposition Committee is made up of the following members: A. H. Allen, Lederer, Street and Zeus Company, Berkeley; William H. Barry, manager Tribune Press, Oakland; F. M. Eley, Wright-Eley Company, Incorporated, San Jose; George B. Goodhue, president Alameda County Typothetae, Goodhue Printing Company, Oakland; Jules F. Hancock, Hancock Brothers, San Francisco; Frank Kristan, Hoffschneider Brothers Company, San Francisco; Hartley E. Jackson, president San Francisco Bay Cities Club of Printing House Craftsmen and president Jackson Corporation, San Francisco; William M. Kemp, past president San Francisco Printing Supply Salesmen's Guild and Pacific Coast manager of the Miller Saw-Trimmer Company; Joseph C. Laney, president

Committee. The Educational Committee is made up of Henry M. Hastings and Rem Kellogg. The Advertising Committee is headed by Rollin C. Ayres, advertising director of the Zellerbach Paper Company.

The Contrast Matrix

By treating the matrices of line casting machines so as to make the reference face a solid black background and the reading character prominently white, a very dis-



The Contrast Matrix

tinct contrast is created by which the matrices are more easily read in the assembler than print. This is said to be achieved by the Contrast Matrix manufactured by the Black and White Matrix Service Company, 3 Burling Slip, New York city. The net result is what might be called "visible typesetting," which is very much to be desired in printing and is of as great importance as "visible writing" is in typewriting.

Exhibit of Monotype Machine and Product at Smithsonian Institution

At the Smithsonian Institution, Washington, D. C., there has been installed recently under glass a complete exhibit of the products of the monotype machine, together with one of the earliest equipments made by the Lanston Monotype Company. The exhibit consists of a keyboard and cast-

California; fourth prize, \$50, Frank Kline, Ben Erickson Printing Company, Minneapolis, Minnesota; fifth prize, \$25, Jack Gordon, Printraff Press, New York city.

Production Group.—First prize, \$250, Fred York, Strawn & Co., Boise, Idaho; second prize, \$100, Jack Mann, C. E. Erickson Company, Des Moines, Iowa; third prize, \$75, W. S. Manies, Observer Printing House, Charlotte, North Carolina; fourth

sixteen, later attending the University of Idaho. During the late war he served as a sergeant, receiving honorable mention for distinguished service. He is a member of the I. P. P. & A. U. and an active member of several fraternal and civic organizations in the capital city of Idaho. The five production records submitted by Mr. York were all of class A work, executed on a 10 by 15 press, involving 27,201 impressions, total running time 8 hours and 38 minutes, average impressions an hour 3,151, exceeding established U. T. A. records by 121 per cent, giving Mr. York a standing of 221 per cent.

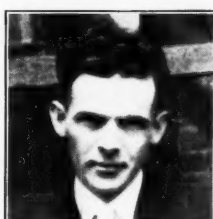
Jack Mann, winner of second prize, production group, is in the employ of the C. E. Erickson Company, Des Moines, Iowa, was born in Des Moines thirty-one years ago, and has worked at the trade sixteen years, serving his apprenticeship with the Bankers' Printing Company, Des Moines. In the office of the American Lithograph Company, he operated the first Miller feeder sold in Des Moines. Of the five production records submitted by Mr. Mann, one was class B, the remaining four class C, all of which were executed on an 8 by 12 press. Total number impressions 600,000, total running time 219 hours and 30 minutes; average impressions an hour, class B job, 2,667, class C jobs 2,747, exceeding U. T. A. established records by 120 per cent, giving Mr. Mann a standing of 220 per cent.

W. S. Manies, winner of first prize in the quality group and third prize in the production group, is thirty-two years of age. He has been continuously employed by the Observer Printing House, Charlotte, North Carolina, for the past eighteen years. He was made foreman of the platen pressroom at the age of seventeen. Mr. Manies, with the assistance of one helper, operates one 8 by 12, two 10 by 15's and one 12 by 18 Miller units, and, quoting his own words, "keeps them running." Of the five production records submitted by Mr. Manies, two were class A and three class B, all executed on 8 by 12 press. The total number of impressions was 17,000, total running time 5 hours 28 minutes, average impressions an hour, class A jobs, 3,151, class B 2,941. These averages exceeded U. T. A. established production records by 104 per cent, giving Mr. Manies a standing in the contest of 217 per cent.

Lucas A. Koch, winner of fourth prize, production group, was born July 19, 1892, and has lived in Los Angeles since 1914. He has been a pressman for seventeen years, the last five of which he has operated Miller feeders. He is at present employed with the Publishers' Printing Company, Los Angeles. Mr. Koch states that his best stunt on a Miller feeder was the running of forty different forms of tissue stock, totaling 80,000 impressions, which, when delivered to the bindery checked up perfectly without a numbered sheet missing or a mistake of any kind on the entire job. Of the five jobs submitted by him, three were in class A and two in class B, all executed on 10 by 15 press; total number of impressions 85,000, total running time 30 hours 30 minutes; average impressions an hour, class A jobs, 2,769; class B jobs 2,797, exceeding



FRED YORK



JACK MANN



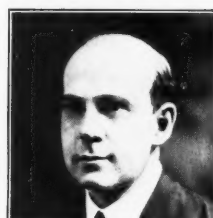
W. S. MANIES



LUCAS A. KOCH



JAMES C. BARKER



FREDERICK GOEB

Winners in Miller Pressmen's Contest

ing machine of the series of 1900. This machine has been in practical use in a commercial plant nearly all of the years from its manufacture to the time of its presentation to the National Museum. Along with the machine are exhibited photographs of the latest monotype equipment; samples of type, from four-point to forty-eight-point, inclusive; specimens of slugs, rules and borders; samples of composition in English and in modern Chinese and ancient Hebrew—all products of the monotype. There are also exhibited the various kinds of matrices.

At this exhibit the visitor may look through a high-power microscope and see an enlargement of the Lord's Prayer. The matrix of this Lord's Prayer was cut in the monotype factory, and the prayers are cast by the machine on a type body that is twelve points square. The letters of the prayer are .006 of an inch in height, yet through this microscope they are seen to be perfectly designed and cut.

Winners of Miller Pressmen's Quantity and Quality Production Contest Announced

In the Miller pressmen's quality and production contest, recently conducted by the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, prizes to contestants were awarded as follows:

Quality Group.—First prize, \$250, W. S. Manies, Observer Printing House, Charlotte, North Carolina; second prize, \$100, Frederick Goeb, Frederick Goeb & Co., Baltimore, Maryland; third prize, \$75, E. L. Colley, Phillips Printing Co., Los Angeles,

prize, \$50, Lucas A. Koch, Publishers' Printing Company, Los Angeles, California; fifth prize, \$25, James C. Barker, Rowland Printing Company, Salem, Oregon.

From 1,695 pressmen entered in the contest, representing approximately 1,500 shops, a total of 1,731 sample jobs and production records were received in the production group and 1,205 in the quality group. The samples submitted in the quality group ranged from business cards, envelope corner cards, labels and other small work to artistic catalogues and books of several hundred pages, taking in all forms of commercial printing, including etchings, cover pages, inserts and fine halftone and multi-color close register work. Some of the color samples were executed in as many as seven colors. It was the consensus of opinion of the judges that the entire collection formed one of the largest and finest exhibits of printing samples ever gathered together. The 1,731 production records submitted in the production group involved a total of 18,566,863 impressions, total running time 9,692 hours and 50 minutes, averaging 1,916 impressions an hour on all classes of work produced on 8 by 12, 10 by 15, 12 by 18 and Craftsman Miller Feeder-equipped C. & P. presses.

Fred York, winner of first prize, production group, is pressroom foreman of Strawn & Co., Boise, Idaho. Although but twenty-five years of age he has had several years' experience as a pressman. Part of his apprenticeship was served abroad. He has traveled extensively, and speaks a number of foreign languages fluently. Mr. York graduated from high school at the age of

established U. T. A. records by 105 per cent, giving Mr. Koch a standing in the contest of 205 per cent.

James C. Barker, winner of fifth prize, production group, was born in King's Lynn, England, in 1888, coming to America in 1902. He learned the trade in Albion, New York, but moved to Salem, Oregon, in 1909. He is at present employed with the Rowland Printing Company, Salem. Of the five jobs submitted by Mr. Barker, two were in class A and three in class B, all executed on the 8 by 12 press. Total number of impressions, 17,000, total running time 5 hours 28 minutes; average impressions an hour, class A jobs, 3,158, class B jobs 3,103. These averages exceeded established typographic records by 104 per cent, giving him a standing in the contest of 204 per cent.

Frederick Goeb, winner of the second prize, quality group, was born in Baltimore, Maryland, July 13, 1880, learned the trade as a compositor and pressman with the old firm of Munder Brothers, now known as the Norman T. A. Munder Company. He served twenty-five years with this one firm. Mr. Goeb was awarded a diploma and medal at the San Francisco Exposition for work executed by him. He now conducts his own business, located at 10 Clay street, Baltimore, where he is making a specialty of the very highest grade of printing.

On account of failure to respond promptly with photographs and biographies, we can but make mention of Messrs. E. L. Colley, Frank Kline and Jack Gordon, winners respectively of third, fourth, and fifth prizes in the quality group. The judges of the contest were Frank Abbott, manager Sunset Press, San Francisco, California, E. F. Eilert, president, Eilert Printing Company, New York city, Harry Hillman, editor THE INLAND PRINTER, Chicago, T. G. McGrew, superintendent U. T. A. School of Printing, Indianapolis, and Thomas E. Dunwody, Director, Technical Trade School, Pressmen's Home, Tennessee. The Miller Saw-Trimmer Company at the present time is compiling a complete summary of the contest in printed form, giving the standing of all entries. As soon as completed, this will be mailed to all pressmen who participated in the contest.

Brief Notes of the Trade

The Calumet Ben Franklin Club, Chicago, held a basket picnic Saturday, August 25, at Jackson Park.

The *Coconino Sun*, Flagstaff, Arizona, of which Col. F. S. Breen is editor and publisher, is celebrating its fortieth anniversary. It has this year installed a newspaper printing press and also another cylinder press.

D. B. Eisenberg, formerly printing production manager and latterly advertising manager of A. C. McClurg & Co., Chicago, has been appointed advertising manager of *Ben Franklin Monthly*.

The E. T. Lowe Company, Nashville, Tennessee, has leased additional floor space and added new equipment, including four Intertypes. The Lowe company has the largest trade plant in the South.

The Holland Printing Machinery Company, dealers in rebuilt presses, paper cutters and printers' materials, have moved from their old location to more spacious quarters at 158 West Seventeenth street, New York city.

David R. Church, for years associated with Joseph Mack Printing Company, Detroit, Michigan, and the R. R. Donnelley & Sons Company, Chicago, has taken charge of the mechanical art and retouching divisions of The Jaqua Company, of Grand Rapids, Michigan.

B. C. Stearns, mechanical superintendent of the Honolulu *Star-Bulletin*, Honolulu, Hawaii, for many years a friend and subscriber of THE INLAND PRINTER, is now in this country purchasing new equipment for the printing plant, which is growing rapidly. Mr. Stearns made this office a very pleasant visit.

The Beck Engraving Company, of New York city and Philadelphia, has opened a plant in Chicago. This new plant possesses a full modern equipment, both for black-and-white and color work, with a staff of skilled and experienced workmen to handle it.

The Triangle Ink & Color Company, Brooklyn, New York, has recently opened up a service office in St. Louis, Missouri, at 13 South Third street, in charge of S. C. Alexander, who is well known to printers and lithographers of that section.

Mrs. A. L. Whitaker, the wife of A. L. Whitaker, president of the Whitaker Paper Company, of Cincinnati, Ohio, for the last five years president of the Young Women's Christian Association of Cincinnati, and prominent in church and club circles, died recently.

The Angle Steel Stool Company, Plainwell, Michigan, an old established company manufacturing a complete line of office equipment, is a newcomer in the field of printers' equipment. The firm has lately turned to manufacturing articles conforming to its line for use in the printing trade, and its product has met with wide approval. A special catalogue for printers will be sent on request.

The job printing plant of the Sioux City (Iowa) *Tribune*, and all contracts for future printing, have been purchased by Hoyt & Akers. The automatic presses now owned by this firm with the additional equipment will constitute one of the most complete job printing plants in the Midwest, capable of handling large catalogue and book jobs. Messrs. Hoyt and Akers were formerly employed in executive capacities in the conduct of the Sioux City *Tribune*.

The Uehling Instrument Company, Paterson, New Jersey, manufacturers of CO₂ recorders and draft and vacuum gages, have just made two important agency appointments, namely Amsler-Morton Company, Fulton building, Pittsburgh, Pennsylvania, for western Pennsylvania, and John A. MacDowell, 2039 Railway Exchange building, St. Louis, Missouri, for eastern Missouri and southern Illinois. H. R. N. Johnson, who formerly represented the Uehling Instrument Company in Minnesota and the Dakotas, has joined the W. P. Nevins Company, 120 South Ninth street, Minneapolis, Minnesota, which company is now the official Uehling representative in that territory.



Annual picnic of employees and families of the General Printing Company, Chicago, held recently at Forest Glen, Illinois.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 71

SEPTEMBER, 1923

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Association of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

P. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; Minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

WANT TO BUY a going printing business? The purchaser of a going business saves himself much of the time and expense required to build up a business from nothing. We have plants for sale in various sections of the country ranging in price from \$2,500 to \$100,000. Let us know the amount you wish to invest, and we will send you a list of what we have to offer. **BAKER SALES COMPANY**, 200 Fifth avenue, New York city. Those who wish to sell should send us full particulars and very lowest price.

FOR SALE—On account of bad health owner will sell controlling interest in real good medium-sized shop; some good contracts; located in one of best towns in south Atlantic States making money; \$2,500 cash, balance easy; will suit either man who can handle business end, linotype operator, or foreman. S 911.

JOB PRINTER with foremanship experience and some knowledge of linotype, with \$2,000 cash, desires an opportunity for investment with services; union; South or West preferred. S 897.

JOB PRINTING PLANT for sale in eastern Pennsylvania in heart of the coal regions; all new equipment; \$3,500. **LESLIE P. WALLACE**, 706 W. Market street, Pottsville, Pa.

YOU CAN STEP right into a well built-up two-gordon shop; Illinois city of 18,000; invoices \$5,000; sells \$2,500, terms, 10% cash discount. S 901.

OPPORTUNITY for printer and pressman to invest in well-established and growing concern; state qualifications. Replies strictly confidential. S 900.

FOR SALE—Three press, good live job printing office in northern Indiana city; price \$4,000. S 863.

FOR SALE

FOR SALE—Complete line of new machinery, furniture and equipment and complete outfits; also offer 33 by 46, 26 by 34, 46 by 68 Miehle presses; two 46 by 68 Miehle presses \$4,400 and \$5,000 f. o. b. Illinois; 14 by 22 Colts, Hartford and Laurette presses; 15 by 21 Golding; 11 by 17 Autopress; 36 by 52 Optimus; 39 by 52 Huber; 46 by 62 Huber; 28 by 41 Whitlock; 23 by 28 Campbell 2-revolution; 50 McGreal chase bars, assorted lengths; large stock chases; 5 modern double tier varnished working tops; 3 large spacing material cabinets. Tell us your requirements in new or overhauled equipment, also your surplus equipment for sale. **WANNER MACHINERY CO.**, 716 S. Dearborn street, Chicago.

ONE 5-0 SINGLE COLOR Miehle press, serial number 11742; takes maximum size sheet 46 by 64½; equipped with General Electric 2 or 3 phase interchangeable 200 volt 60 cycle A.C. motor, starting box and three station Monitor push button control, extension delivery and Dexter Cross feeder. If interested write the **TRAUNG LABEL & LITHOGRAPH COMPANY**, 962 Battery street, San Francisco, for prices and terms.

BABCOCK CYLINDER PRESS, 26 by 34 inches, four rollers, for fine color work; used only for samples in photoengraving plant, with new motor and controller, 3 H.P. 230 volts, type 4510 direct current, normally open start and closed stop, pilot current with reverse; price \$1500 f. o. b. Richmond Hill, N. Y. **RICHARD M. KRAUSE**, 130 West 42d street, New York city.

FOR SALE—Harris automatic presses: three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. S 833.

WEEKLY FOR SALE—Doing a large volume of business; average advertising rate 40c per inch; fully equipped job and trade plant; town of 12,000; 1922 profit in excess of \$4,000 after paying substantial salary to owner. Apply to **M. G. M.**, 1 Endicott avenue, Marblehead, Mass.

TICKET PRINTERS (2) "Griffith" machines; prints from roll; 15 inches wide, has cut-off 9 inches in one color and 4½ inches two colors; thoroughly rebuilt and a bargain. Write or wire **HOLLAND SALES COMPANY**, 234 West 17th street, New York city.

FOR SALE—Two 46 by 68-inch bed, Miehle Style 5-0 cylinder presses, modern style; can show running in Illinois; unusual bargain, \$4,400 each f. o. b. Illinois. **WANNER MACHINERY CO.**, 716 S. Dearborn street, Chicago.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER COMPANY**, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE—Goss press; widest roll 56 inches; complete with standard Goss newsprint folder, 40 horse power motor; 7 horse power starting motor; first-class condition; good as new and does excellent work. S 902.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Two No. 2 Boston stitchers; will stitch up to 3/4 inch. These machines are in first-class running order; price, including motor, \$175 each. **HAYWORTH PRINTING CO.**, 629 "G" St., Washington, D. C.

LINOTYPES—Model 1, \$600 New York delivery; Model C, Intertype, \$2300. Ask for List 28, with others. Ask for List L for linotype supplies. **PECKHAM MACHINERY CO.**, 1328 Broadway, New York city.

FOR SALE—One complete unit, Miller Feeder, C. & P. printing press, size 12 by 18, fully equipped with motor; in good running order. **ST. LOUIS STICKER CO.**, St. Louis, Mo.

FOR SALE—One Cross feeder for two-color 5-O Miehle press, but little used. For prices and terms inquire **TRAUNG LABEL & LITHOGRAPH COMPANY**, 962 Battery street, San Francisco.

FOR SALE—Two Model No. 3 linotype machines with motors and six magazines; matrices may also be purchased separately; reasonable terms to right party. S 879.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal street, Chicago.

FOR SALE—One 44 by 62 inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. S 787.

FOR SALE—Whitlock cylinder press, 35 by 47, and two Chandler & Price jobbing presses, sizes 12 by 18 and 14 1/2 by 22, all in A No. 1 condition; bargain. S 777.

HELP WANTED

Bindery

WANTED—Dexter folding machine operator (non-union); steady employment at good wages; located in large city in middle West. S 768.

Composing Room

COMPOSING ROOM SUPERINTENDENT for modern plant; thoroughly practical compositor with genuine executive ability; open shop; state wages and full particulars to **FEDERATED PRESS, Limited, Printers and Lithographers**, 243 Bleury street, Montreal, Canada.

COMPOSING ROOM FOREMAN for 4-cylinder plant doing high-grade color and catalog work; foreman must be experienced in position OK and layout; state salary and experience; 48-hour shop. **THE LEZIUS PRINTING CO.**, 1125 Oregon avenue, Cleveland, Ohio.

WANTED—Capable non-union Okay and layout assistant foreman of composing room; state experience, salary expected and furnish references in first letter. **BURD & FLETCHER PRINTING CO.**, 7th and May streets, Kansas City, Missouri.

WANTED—Compositor; a good display man who can use type with taste; steady work with a large high-grade open shop in a small city in the middle west. S 783.

WANTED—Linotype operator for multi-magazine machine; good wages for fast man; well-lighted day job. **GAZETTE**, Lancaster, Ohio.

Electrotypers

WANTED—A high-grade electrotypist, one who knows the business thoroughly, to take charge of the only plant in a western city; 110,000 population. This is a real opportunity for a live wire to establish himself in a business that has never been developed. If you are looking for a real opportunity we invite correspondence. S 892.

Miscellaneous

LEARN LINOTYPING, MONOTYPING or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention—**The Thaler Keyboard**. Mail postcard or letter for free book and details of special short-time offer. Write **NOW. THALER SYSTEM**, 29 Loan & Trust Bldg., Washington, D. C.

Pressroom

WANTED PRINTERS—Cylinder pressman who can handle automatic feeders, one feeder, one paper cutter and one stoneman, all for night work in private printing plant situated in Connecticut; state experience and wages desired. S 839.

PRESSMAN, job and cylinder, to take charge of medium-sized pressroom; competent to handle help; new plant, excellent working conditions; union. State age and experience. **ART PRESS**, Schenectady, N. Y.

Proofroom

PROOFREADER, male or female, final and critical; to prepare copy and read proof; highest standards of quality to be maintained; give detailed record. Reply to S 912.

Salesmen

SALESMAN—Modern plant in eastern Pennsylvania has an opening about September first for an experienced printing salesman; a permanent connection exists for a man who has ability, ideas, and who can sell on a quality basis. In replying state age, whether married or single, give references, outline your experience, and mention salary expected. P. O. BOX 332, Reading, Pa.

A MANUFACTURER of pressroom efficiency devices and ink compounds is looking for sales representatives in certain localities that can handle their product in a high-class profitable manner. If you feel that you qualify for this work please communicate immediately. S 776.

SALESMEN acquainted with printing trade to sell high-grade press numbering machine recently introduced; representatives averaging over hundred dollars weekly. **FALSING PRODUCTS**, 299 Broadway, New York city.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. **McCOURT LABEL CABINET CO.**, Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of intertypes and linotypes; whatever machines are in use, Bennett's system, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. **MILO BENNETT'S INTERTYPE SCHOOL**, Toledo, Ohio.

LINOTYPE INSTRUCTION—Twenty-two linotypes; new Model 14; established 1906; more than 1,000 have attended. Call, write. **EMPIRE SCHOOL**, 133 E. 16th street, New York city.

MISCELLANEOUS

PRINTERS—Use Midland bookbinding staples and do away with sewing or using of nails and glue; makes binding easy, quick and serviceable. Free samples. **MIDLAND MFGS. CO.**, Oelwein, Iowa.

WANTED—A man to sell type and printing machinery for supply house located in the central states; prefer man with experience in selling this class of material. S 909.

WANTED—Advertising stickers and gummed labels to sell, by mail, to business men. **G. EDWARD HARRISON**, Agent, Baltimore, Md.

SITUATIONS WANTED

Advertising Man

DIRECT ADVERTISING MAN AVAILABLE—With a background of 9 years' advertising and selling experience, a man 33 years old who for the past two and a half years has specialized in the various phases of direct advertising—from conception to completion—and whose sales volume is an open record, desires to get in touch with a direct advertising printer. S 893.

Bindery

BINDERY FOREMAN, competent in all classes of work, good executive, mechanic and producer, operates folding and other machinery, wants position anywhere. S 850.

FIRST-CLASS RULER desires a position; 20 years' experience; married. S 896.

Composing Room

LAYOUT MAN—A producer of distinctive typography desires connection with house of merit; A-1 executive; accuracy, creative ability; an asset to any organization; at present located with one of the leading concerns in America; samples on request; confidential. S 905.

MONOTYPE COMBINATION MAN—Six years' experience on casters; will be ready to leave upon 10 days' notice; union or non-union; will go anywhere; married, steady and sober. S 913.

COMBINATION MAN desires permanent connection with good firm; familiar with all kinds monotype work; thorough knowledge of machines; South preferred. S 841.

LINOTYPE OPERATOR-MACHINIST wants to change his position. Write to **ERNEST DURMAT**, Box 158, Erie, Pa.

Executives

PRINTER-EXECUTIVE, 40; ten years' experience as executive with discriminating printers; practical in all departments, layout and design, composition, stonework, engraving, presswork, binding; knows paper and ink; mechanical and industrial engineer; experience in estimating, costing and routing; good systematizer and able to handle workers to get results; desires position as executive with printing concern that is aiming to produce good work; record and references of the best. S 914.

PROCESS WORK —and The Printer

A Quarterly Magazine

The Organ of the New Printing Era, dealing with Photo-Mechanical Printing, Illustrative Processes, and all matters of current interest to Process Workers and Printers generally; both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Collo-type and Letterpress Printing. **PER ANNUM \$1.50, Post-free. Specimen Copy \$0.40.**

Specimen copies may be obtained from The Inland Printer Company on request. A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Percy Lund, Humphries & Co., Ltd. Three Amen Corner London, E. C. 4.
Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C. 4.

EXECUTIVE, experienced in lithographing and printing fields, seeks connection offering further opportunity for advancement; thorough knowledge of offset and letter methods; actual experience as salesman and sales manager; estimator; 30 years old; married; speaks Spanish; A-1 references. S 895.

EXECUTIVE of proven ability desires connection with firm employing over 40 people; gilt-edge references as to character and ability; \$100 per week to start. Write P. O. BOX 1202, Montgomery, Ala.

EXECUTIVE—Either full plant or composing room; 35 years of age; practical printer; understands cost and production. S 894.

Managers and Superintendents

SUPERINTENDENT OR FOREMAN of pressroom wants position in Chicago; A-1 executive with practical experience and ability in all branches of presswork, especially color work; can handle any size plant; at present employed in similar position but desire change for good reason; best references. S 898.

SUPERINTENDENT OR MANAGER—Man of experience and ability desires situation in printing field; has college and technical education; practical, systematic, pleasing personality; in prime of life. S 899.

Pressroom

PRESSROOM FOREMAN, with some plant superintendency and purchasing experience, seeking greater opportunities, desires permanent situation with medium size (6 or 8 cylinders) progressive firm; am accustomed to handling fine printing, considered expert color matcher, direct and train men tactfully; a practical pressroom man very capable at solving pressroom difficulties; now in charge of two-color and single presses; salary \$65 per week to start; non-union; married, age 38; twenty years' experience; best references. S 905.

POSITION WANTED as foreman or assistant foreman in pressroom where experience and practical knowledge is required, especially on high-class color work. If in need of a thoroughly competent reliable man who is a producer, write me. At present employed in similar position but have good reason for desiring change; best references. S 904.

CYLINDER PRESSMAN, with fifteen years' experience on a good class of color and halftone work, desires position as working foreman; at present employed but prefer change for better working and living conditions; western states preferred. S 906.

PRESSROOM FOREMAN—Thoroughly familiar with all classes of commercial and job printing, also catalog work; familiar with automatic machines; good executive and can get results; desire position. S 908.

FIRST-CLASS CYLINDER PRESSMAN; 30 years' experience on the better grades of printing; go anywhere; best references. ROBERT RAYMOND, 1763 East 17th street, Cleveland, Ohio.

Proofroom

PROOFREADER, experienced on all kinds of work, technical, scientific or legal; at present employed, but desires change; non-union. BOX 774, Columbia, S. C.

Typographer

LAYOUT MAN—Typographer, whose work on production has received most favorable comment from well-known craftsmen, desires to make change; is at present directing design, layout and typography courses in nationally-recognized printing school; present connection pleasant, just want to get back on production; middle west preferred; union. S 910.

WANTED TO PURCHASE

ROLLFEEDER OR ATTACHMENT—Rolls, ticket, tag, label stock; eye-letter, cornerer, patcher; composing machine (reasonable) or caster; ¾ cases. S 907.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED—Cutting and creasing press, 20 by 30. What have you? THE GARDNER NURSERY COMPANY, Osage, Iowa.

BUSINESS DIRECTORY

Bookbinding Machinery

H. P. STOLP & CO., 234 S. Desplaines street, Chicago. Specialists in rebuilding book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calender Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle Creek, Mich.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¼x9½ inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Gold Leaf

LEAF for any purpose—roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write for samples, terms. Makes halftones print right. 804 Bartlett avenue, Milwaukee.

Job Printing Presses

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York; Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

HAND, typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

MICHENER'S EMBOSSING COMPOSITION

Hard as stone; counter-die ready for use in two minutes; softens quickly by hot water, gas flame or torch; remeltable, can be used over again. For Cold Embossing on platen presses. Each package has full instructions and hints on embossing and register work (over 2,000 words). You don't have to buy a book to learn to do good embossing. On the market for 20 Years. Send for a package today.

\$1.00 per package, prepaid

**SOLD BY MOST LIVE SUPPLY DEALERS
USED ALL OVER THE WORLD**

**A. W. MICHENER, Mfr., Grand
Haven, Mich. (the printing machinery city)**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Paper Cutters

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

THE GOSS PRINTING PRESS CO., 1535 South Paulina street, Chicago, Ill., complete line of curved and flat stero-machinery.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING.—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING.—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d Street, New York.

Tags

MR. PRINTER.—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th avenue & 34th street; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th & Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston.

Web Perfecting Presses

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stero and mat machinery: flat bed web presses. Battle Creek, Mich.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wire Stitchers, Bookbinders and Box Makers

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

The ProductimeterPlain Figures Long Life
Sure Action Instant Reset
Get our Bulletin 41.DURANT MANUFACTURING CO.
(1167) 653 Buffum St., Milwaukee, Wis.**Unusual Blotters**

Ask for full set of color proofs

Six new, striking units to turn more Printing orders your way during Fall and Winter. Only one series sold in each city. Entire campaign comes complete in copy, layout and 2-color plates, ready to print all at one time.

PRAIGG, KISER & CO.

639 Diversey Parkway Chicago, Illinois

CAST LOW AND RIBLESS SLUGS

USE ORDINARY MOLD

TRUE ALL OVER BIG TIME-SAVER PRICE ONLY \$10.

Write for details. Ordering state whether for Linotype or Intertype.

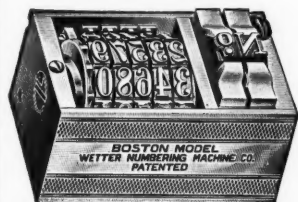
THE NORIB COMPANY, 132 West 31st Street, New York

Please Mention THE INLAND PRINTER When Writing to Advertisers.

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, \$10. Sent on ten days approval.

**USED ALL
OVER
THE WORLD**



For Printing and Numbering at One Impression — will Stand Up under the Most Exact-ing Requirements.

WETTER

Numbering Machines :

Wetter Numbering Machine Co., Atlantic Ave. and Logan St., Brooklyn, N.Y., U.S.A.

Made in Chicago
Used from Coast to Coast

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPER

AND

Stick Quick

(Reg. U. S. Pat. Off.)

**Gummed Paper and
Cloth Tapes**

(Wound on the Green Core)

Manufactured by

Mid-States Gummed Paper Co.

2433 S. ROBEY ST., CHICAGO, ILL.

Phone Canal 4082-3-4-5

Typography of 1923

• A notable compendium of the finest productions of the year in announcements, advertisements, books, cover designs, scrolls, etc.

• An inspiration for the journeyman printer, the apprentice and the student of the art of typography.

• A text book of correct typography for the advertising man and art director.

• A post graduate course in the art of printing, containing a wealth of ideas for craftsman and artist. Invaluable to teachers in printing courses.

• A beautiful book, 128 pages, printed on hand-made paper, artistically bound.

• Price \$15, postpaid. Sold by reservation only. Reserve your copy now.



• Book may be returned at our expense if not satisfied.

JOHNCK, BERAN & KIBBEE PUBLISHERS
156 Second Street, San Francisco, California

ANOTHER USE FOR
HORTON VARIABLE SPEED **PULLEYS**

THEY WILL SOLVE YOUR CHANGE OF SPEED PROBLEMS

EASY TO INSTALL

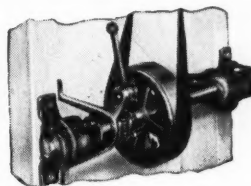
SIMPLE TO OPERATE

INEXPENSIVE TO MAINTAIN

OTHER MODELS IN COUNTERSHAFT TYPE OR FOR DIRECT CONNECTION TO MOTORS

ALL PRINTERS' SUPPLY HOUSES
SELL THEM

Products of the
HORTON MANUFACTURING CO.
Cable Address "HORTOKUM" Minneapolis, Minnesota



Please Mention THE INLAND PRINTER When Writing to Advertisers.

887



Every printer knows that good overlays mean good printing

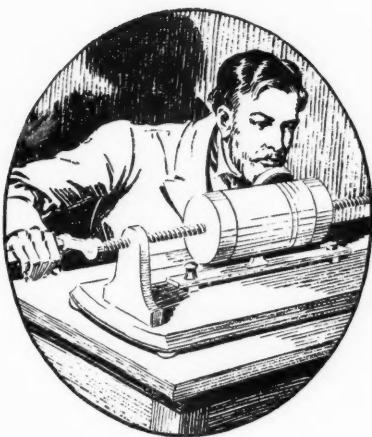
NORMAN T. A. MUNDER, says :

"The finer kind of printing calls for overlays in exact register with the details of the halftone. * * * Mechanical chalk overlays made through an etching process of A. M. Collins Manufacturing Company, Philadelphia, are far more quickly and economically made than overlays cut by hand. At the same time these mechanical overlays are more lasting, the details are far better and in every way more desirable. Through these overlays a greater variety of thicknesses over the hand overlay are made possible by etching. Through such methods of pressure, heavy and light, the printing ink is brought out to its highest state of perfection."

COLLINS OAK LEAF (COATED RELIEF) OVERLAY PAPER is used by many of America's best printers. Five of the largest publications in the United States find it profitable to use COLLINS OVERLAY exclusively. It will cut down Your make-ready time and assure better halftone printing.

Write for Instruction Booklet, Prices and Full Particulars

A. M. COLLINS MFG. COMPANY
Makers of Oak Leaf Quality Cardboards and Cover Papers
226-240 COLUMBIA AVENUE
PHILADELPHIA, PA.



CIVILIZATION made a new stride in cultural progress when, in 1877, a thin sheet of tin foil stretched over a metal cylinder reproduced the words and tone of the human voice. The talking machine was an assured fact.

And now, through its development and its instrumentality, music, song, lofty thought and entertainment have entered every household. Another upward step in living standards!

When the talking machine entered the record of modern achievement, Bradner Smith & Company was turning the corner of its first quarter century of paper service. And only a few years before, in company with hundreds of other business firms, Bradner Smith had suffered the devastation of the Chicago fire.

Fire, however, had only served as a spur to business energy and in 1877 the ashes of the historic conflagration had disappeared under the foundations of a new business Chicago. Renewed efforts extended the reach of Chicago wholesale merchants and Bradner Smith outlined wider policies in stocks and service. Two traveling salesmen, at this early date, carried this service throughout the Great Lakes territory, representing then the ambition that exists today—a desire to place at the disposal of buyers papers and paper products of unexcelled quality and exceptional variety.

Bradner Smith & Company

333 S. Desplaines Street, Chicago, Ill.

*Let's try for
Cantine's
Prize-Honors
on this job*



*Send for a Copy of
this Broadside which
describes the Cantine
Prize-Honor Contest*

12 Contests

*High Distinction and \$2400 in Cash
for Skill in Advertising and Printing*

What the Judges Say:

"To win one of these prizes will be a mark of very high distinction in the advertising profession."

FREDERICK C. KENDALL,
Editor, *Advertising Fortnightly*

"Printers who enter these contests will thereby elevate the quality of their work. Those who win will have something new to talk about when soliciting quality work, besides having attractive bonuses to divide among their men."

JOHN CLYDE OSWALD,
Publisher, *The American Printer*

"Here is an opportunity for all advertising men and printers to show their skill. It will be interesting to see whether the largest printers and the best known advertising men in the country can hold their own against the smaller printers and younger copy men."

J. THOMSON WILLING,
President, *American Institute of Graphic Arts*

WE announce twelve monthly contests—beginning with September—in each of which \$100 will be paid to the advertising man and \$100 to the printer who produces the best work on any Cantine Paper.

We believe that these contests will give a special incentive to advertising men to make their work on Cantine's Papers the finest in the world, and to printers, to get on all jobs that superb printing effect which the use of Cantine's Papers makes possible.

The fact that the judges are Frederick C. Kendall, John Clyde Oswald and J. Thomson Willing, and that the Martin Cantine Company is the world's largest producer of coated papers, means that the distinction attached to winning one of these contests will be far more valuable than the money itself.

Bring these contests to the attention of your staff. Enter the September contest by mailing to us at once any recent or current work produced on Cantine's Papers. In the future send us samples of all work on Cantine's Papers. Any good piece may win. The terms of the contest enable all to compete on an equal basis. Write at once for full particulars.

THE MARTIN CANTINE COMPANY, *Saugerties, N. Y.*

(Cantine's Coated Papers are sold by leading paper jobbers almost everywhere. Nearest address on request.)

Cantine's

COATED PAPERS

CANFOLD
SUPERIOR FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - Easy to Print

LITHO C.I.S.
COATED ONE SIDE



What do You know about Watermarks?

HOWARD BOND
WATERMARKED

*Compare it! Tear it! Test it!
And You Will Specify it!*

You ought to know about watermarks because it is important information for the buyer and user of paper.

Your name and address will bring our folder, "A Watermark and What It Means," which we will be glad to send you.

HOWARD BOND is a watermarked product, sold by the following distributors and used everywhere.

List of Distributors

| | | | |
|---------------------|-------------------------------------|-----------------------|-----------------------------------|
| ALBANY, N. Y. | Potter-Taylor Paper Corp. | MONTREAL, CANADA | McFarland, Son & Hodgson |
| ALLENTOWN, PA. | J. A. Rupp Paper Co. | NEW ORLEANS, LA. | Diem & Wing Paper Co. |
| ATLANTA, GA. | Louisville Paper Co. | NEW YORK CITY | H. P. Andrews Paper Co. |
| BALTIMORE, MD. | B. F. Bond Paper Co. | NEW YORK CITY | Bahrenburg & Co. |
| BINGHAMTON, N. Y. | Stephens & Co. | NEW YORK CITY | Clement & Stockwell, Inc. |
| BOSTON, MASS. | John Carter & Co. | NEW YORK CITY | J. E. Linde Paper Co. |
| BROOKLYN, N. Y. | General Paper Goods Mfg. Co. (Env.) | NEW YORK CITY | White-Burbank Paper Co. |
| CHICAGO, ILL. | Midland Paper Co. | ODEN, UTAH | Scoville Paper Co. |
| CHICAGO, ILL. | Parker, Thomas & Tucker Paper Co. | OMAHA, NEB. | Marshall Paper Co. |
| CINCINNATI, OHIO | Chatfield & Woods Co. | PATERSON, N. J. | Paterson Card & Paper Co. |
| CLEVELAND, OHIO | Cleveland Paper Mfg. Co. | PEORIA, ILL. | John C. Streibich Co. |
| COLUMBUS, OHIO | Diem & Wing Paper Co. | PHILADELPHIA, PA. | Garrett-Buchanan Co. |
| DAYTON, OHIO | Reynolds & Reynolds Co. (Tablets) | PITTSBURGH, PA. | Chatfield & Woods Co. |
| DAYTON, OHIO | Buyers Paper Co. | PROVIDENCE, R. I. | John Carter & Co. |
| DETROIT, MICH. | Chope-Stevens Paper Co. | PUEBLO, COLO. | The Colorado Paper Co. |
| GRAND RAPIDS, MICH. | Quimby-Kain Paper Co. | RICHMOND, VA. | Anderson-Wilson Paper Co. |
| HARRISBURG, PA. | Donaldson Paper Co. | SYRACUSE, N. Y. | J. & F. B. Garrett Co. |
| HOUSTON, TEXAS | The Paper Supply Co. | TORONTO, CANADA | Barber Ellis Co. |
| INDIANAPOLIS, IND. | C. P. Lesh Paper Co. | VANCOUVER, B. C. | Columbia Paper Co. |
| KALAMAZOO, MICH. | Birmingham & Prosser Co. | VICTORIA, B. C. | Columbia Paper Co. |
| LOS ANGELES, CALIF. | Western Pacific Paper Co. | WASHINGTON, D. C. | B. F. Bond Paper Co. |
| LOUISVILLE, KY. | Louisville Paper Co. | WEST CARROLLTON, OHIO | American Envelope Co. (Envelopes) |
| MILWAUKEE, WIS. | W. F. Nackie Paper Co. | WINNIPEG, CANADA | Barber-Ellis Co. |
| MINNEAPOLIS, MINN. | Wilcox-Mosher-Leffholm Co. | ZANESVILLE, OHIO | The State Paper Co. |



Manufactured by

THE HOWARD PAPER COMPANY

CHICAGO OFFICE
10 So. La Salle Street

URBANA, OHIO

NEW YORK OFFICE
280 Broadway

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The well-edited House Organ

*A precious asset for any business,
and welcome work for the man
who prints it*

THE qualities which make a house organ profitable to a business are the same as those which make it profitable to the printer.

If people are to get into the *habit* of reading a house organ it must be sent to them regularly.

If they get into the *habit* of reading what the advertiser has to say, that is good business for him. And a booklet of standard size, issued regularly, is the most desirable kind of business for the printer.

S. D. Warren Company is anxious to promote the use of house organs, and to have more house organs well printed. It has just published a book which should be of material assistance to printers in persuading customers to take the proper attitude toward house organs.

Ask the Warren paper distributor from whom you buy to send you a copy of this book. The name of it is "More Business through House Organs."

[[better
paper
∞
better
printing]]

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S

STANDARD PRINTING PAPERS

Profitable Business

Every printer wants profitable business. Producing advertising matter that creates profitable business should be profitable business for the Printer. Successful advertising literature consists of good copy, effective typography with appropriate illustrations properly placed, and well printed on QUALITY PAPER.

For twenty-eight years Successful Printers in this market have been buying QUALITY PAPERS from

THE PAPER MILLS' COMPANY

DISTRIBUTORS OF

Strathmore Expressive
Papers

Dill & Collins Co.
Papers

Other High Grade
Papers



Warren's Standard
Printing Papers

Keith Paper Company
Papers

Stationery, Announce-
ments & Envelopes

SERVICE That helps you get Profitable Business

An appropriate dummy of appealing style and quality will help clinch the sale of a printing job.

Our Service Department will make up, gratis, blank dummies to your specifications or we will offer suggestions if requested.

Sample sheets for proofing, sketching, laying out, etc., cheerfully furnished upon request.

Printers and Advertisers are invited to inspect the collection of printed specimens in our Service Department. The assortment includes a variety of direct mail mediums among which helpful suggestions may be found. Certain of these specimens are available for presentation to any one interested.

Printed Sample Books supplied upon request. Many Printers and Advertisers often refer to these exhibits for suggestions as to color scheme, style of illustration and typography.

Send for box of "Specimen Dummies," showing
harmonious combinations of cover and inside stocks.



Always

The Paper Mills' Company

517-525 South Wells Street, Chicago



Always

The Antecedents of Anglo-Saxon Bond

Made in the only mill in this
country devoted exclusively to
the manufacture of bond papers
Made in the mill that makes Old
Hampshire Bond

Anglo-Saxon Bond is reasonably
priced, and is made in white and
eight colors A sample always
proves interesting

Anglo-Saxon Bond Selling Agents

| | | |
|-------------------|-----------|--------------------------------------|
| Albany, N. Y. | - - - - - | The Potter-Taylor Paper Corporation |
| Baltimore, Md. | - - - - - | J. Francis Hock & Company, Inc. |
| Boston, Mass. | - - - - - | Cook-Vivian Company, Inc. |
| Buffalo, N. Y. | - - - - - | The Disher Paper Company |
| Chicago, Ill. | - - - - - | Burgess Paper Company |
| Cincinnati, Ohio | - - - - - | The Chatfield & Woods Company |
| Cleveland, Ohio | - - - - - | The Union Paper & Twine Company |
| Kansas City, Mo. | - - - - - | Birmingham, Little & Prosser Company |
| Los Angeles, Cal. | - - - - - | Carpenter Paper Company |
| New York City | - - - - - | Lasher & Lathrop, Inc. |
| Philadelphia, Pa. | - - - - - | Molten Paper Company |
| Rochester, N. Y. | - - - - - | George E. Doyle Company |
| St. Louis, Mo. | - - - - - | Mack-Elliott Paper Company |
| Washington, D. C. | - - - - - | D. L. Ward Company |

FOREIGN

London, England - - - - The Lindenmeyr & Johnson Paper Co., Ltd.

HAMPSHIRE PAPER COMPANY

SOUTH HADLEY FALLS, MASS.



Beautiful effects for the advertising literature YOU print

By using Foldwell Coated Paper for your customers' finer pieces of advertising literature you can be confident of beautiful results. For in addition to its unusual strength and unique folding quality Foldwell possesses an exquisite surface.

In material, in equipment, in handling—every precaution is taken to

give Foldwell all those qualities that make for excellent printing.

A number of this year's most attractive direct mail pieces have been printed on this paper. Some of these will be on display at the Foldwell Exhibition at the Direct Mail Convention in St. Louis. Make it a point to see them.

A Masterpiece on Foldwell FREE

We invite you to send for a reproduction of a most interesting subject, beautifully done on Foldwell. From this you will get an idea of how excellent a printed piece can be when care is exercised in the selection of paper stock.

Folding Coated Book

Folding Coated Cover

Folding Coated Writing

CHICAGO PAPER COMPANY, Manufacturers
Desk 9 — 818 South Wells Street, Chicago - Nationally Distributed

Foldwell
TRADE MARK
REGISTERED

FOR ALL KINDS OF FINE PRINTING

"Buckeye"—Standard of all Cover Papers

To claim for a product that it is the standard of its kind is an assumption that should not be made unless it can be maintained.

We will not knowingly make exaggerated claims for our product, and we believe that we do not overstep the bounds of truth and moderation when we say that BUCKEYE COVER is everywhere accepted as the standard by which all cover papers are measured.



"How does it compare with Buckeye?" is the thought that involuntarily springs to the mind and lips of every printer and every advertiser when he is shown a new cover paper.

BUCKEYE COVER is not expensive; yet its universally known merit gives it propriety for the most costly work. It may be economically used in the simplest jobs.

For embossing Buckeye is supreme; for offset printing it provides a surface of character and for general letter-press it is quite alone in its adaptability. Each of the twelve colors lends itself to fine effects—usually at the saving of one color impression.

The Printer or advertiser who neglects to use BUCKEYE COVER ENVELOPES to match his catalogue or booklet is needlessly handicapping his advertising campaign. They are available from stock.

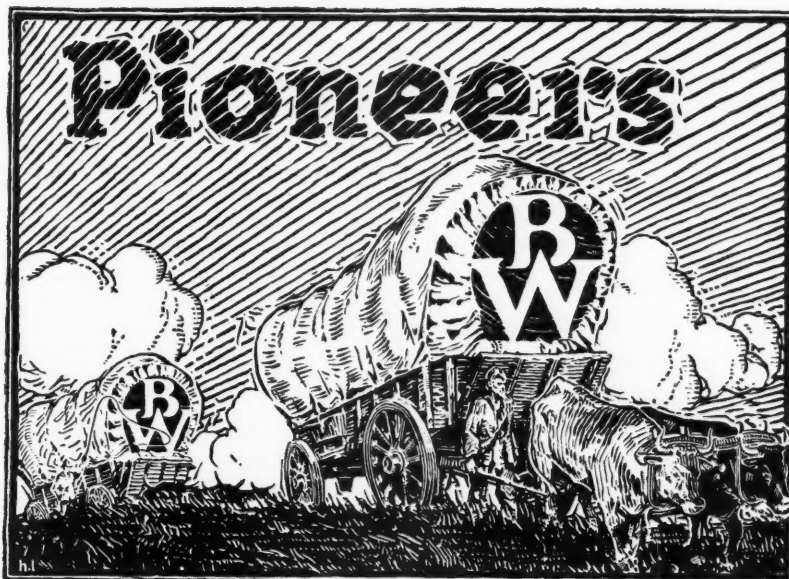
The Beckett Paper Company
Makers of Good Paper
in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Please send me, without cost, your complete Buckeye Cover Specimen Box No. 6, showing varied examples of printing, embossing, offset lithography and envelopes.

Name

Address



Back in Prairie Schooner Times

WESTON RECORD PAPER

FROM the days of the pioneers, the Byron Weston Company mills have led in the manufacture of first grade ledger paper. The passing years have recorded a steady maintenance of those qualities which made Byron Weston Company Ledger Paper the outstanding choice for permanent record books and documents.

FAMOUS WESTON PAPERS

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with a hinge in the paper.

WESTON WAVERLY LEDGER: For general commercial requirements. A

splendid writing and printing paper at a medium price.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

State your Writing or Ledger Paper Needs and we will send you interesting exhibits for test and examination.

BYRON WESTON COMPANY - Dalton, Mass.

Chieftain Bond

THE ALL 'ROUND BUSINESS PAPER! Because of its quality and reasonable price, CHIEFTAIN BOND offers an exceptionally wide range of uses. It is neither cheap nor expensive. It looks well as the letterhead, is economical for use in business forms, and is an excellent basis for circulars. It takes offset readily.

Moreover, CHIEFTAIN BOND enjoys great flexibility and versatility through its range of colors; it comes in fourteen shades, besides white. A good stock is maintained constantly at the mill so that the immense value of this color selection may be utilized without requiring a large local stock.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

| | | | |
|--------------------------|-----------------------------------|----------------------------|--------------------------------|
| ALBANY, N. Y. | Potter-Taylor Paper Corporation | OGDEN, UTAH. | Scoville Paper Co. |
| ATLANTA, GA. | S. L. Sloan Paper Co. | OKLAHOMA CITY, OKLA. | Kansas City Paper House |
| BALTIMORE, MD. | Barton, Duer & Koch Paper Co. | OMAHA, NEB. | Field-Hamilton-Smith Paper Co. |
| BOSTON, MASS. | W. H. Claflin & Co. | PHILADELPHIA, PA. | D. L. Ward Co. |
| BRIDGEPORT, CONN. | Lasher & Gleason, Inc. | PITTSBURGH, PA. | Potter-Brown Paper Co. |
| CHICAGO, ILL. | Parker, Thomas & Tucker Paper Co. | PORTLAND, ORE. | Blake, McFall Co. |
| CINCINNATI, OHIO. | Standard Paper Co. | PROVIDENCE, R. I. | Paddock Paper Co. |
| CLEVELAND, OHIO. | Petrequin Paper Co. | RICHMOND, VA. | Richmond Paper Co. |
| DALLAS, TEXAS. | E. C. Palmer & Co., Ltd. | ROCHESTER, N. Y. | Hubbs & Hastings Paper Co. |
| DES MOINES, IOWA. | Carpenter Paper Co. | ST. LOUIS, MO. | Acme Paper Co. |
| HOUSTON, TEXAS. | E. C. Palmer & Co., Ltd. | SAN ANTONIO, TEXAS. | San Antonio Paper Co. |
| INDIANAPOLIS, IND. | Century Paper Co. | SAN FRANCISCO, CALIF. | General Paper Co. |
| KANSAS CITY, MO. | Kansas City Paper House | SEATTLE, WASH. | American Paper Co. |
| LANSING, MICH. | Dudley Paper Co. | SPRINGFIELD, MO. | Springfield Paper Co. |
| LOUISVILLE, KY. | Southeastern Paper Co. | SPOKANE, WASH. | Spokane Paper & Stationery Co. |
| LOS ANGELES, CALIF. | Western Pacific Paper Co. | TACOMA, WASH. | Tacoma Paper & Stationery Co. |
| MILWAUKEE, WIS. | Allman-Christiansen Paper Co. | TOLEDO, OHIO. | Commerce Paper Co. |
| NEW YORK CITY. | F. W. Anderson & Co. | WASHINGTON, D. C. | Barton, Duer & Koch Paper Co. |
| NEW ORLEANS, LA. | E. C. Palmer & Co., Ltd. | WILKES-BARRE, PA. | D. L. Ward Co. |
| | WORCESTER, MASS. | | Charles A. Esty Paper Co. |

EXPORT—NEW YORK CITY, American Paper Exports, Inc., and Parsons & Whittemore, Inc.

ENVELOPES—WORCESTER, MASS., United States Envelope Co.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



LINOTYPE SCOTCH SERIES

with *Italic* and SMALL CAPS

TYPOGRAPHY

30 Point

LINOTYPE TYPOGRAPHY
gives a shop a system of typograph

24 Point

LINOTYPE TYPOGRAPHY GIVE
s a shop a system of typographical materi

18 Point

LINOTYPE TYPOGRAPHY GIVES A SHOP
a system of typographical material so diverse yet sim

18 Point Italic

*LINOTYPE TYPOGRAPHY GIVES A SH
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14 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY
GIVES A SHOP A SYSTEM OF TYPOGRAP
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le that it may be compared with a
big reference library thoroughly

12 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY GI
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material so diverse yet simple that it
may be compared with a big reference
library thoroughly arranged and catalo
gued. There are the magazines, few or

11 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY GIVES A S
HOP A SYSTEM OF TYPOGRAPHICAL MATERIAL SO
diverse yet simple that it may be compared
with a big reference library thoroughly ar
azines, few or many as may be desired, each

10 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY GIVES A SHO
P A SYSTEM OF TYPOGRAPHICAL MATERIAL SO DIVE
rse yet simple that it may be compared with a
big reference library thoroughly arranged and
catalogued. There are the magazines, few or
instant supply of any need of the moment, with

8 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY GIVES A SHOP A
SYSTEM OF TYPOGRAPHICAL MATERIAL SO DIVERSE YET SIMP
le that it may be compared with a big reference library
thoroughly arranged and catalogued. There are the
as an authoritative text book. There is the system of

6 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY GIVES A SHOP A SYSTEM OF
TYPOGRAPHICAL MATERIAL SO DIVERSE YET SIMPLE THAT IT MAY BE
compared with a big reference library thoroughly arranged
and catalogued. There are the magazines, few or many as
may be desired, each ready at hand for instant supply of any
rect for the face to which it is assigned. There is the Book of

Mergenthaler Linotype Company

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO



LANCASTER BOND

"The Aristocrat of Bonds"

Baltimore, Maryland
Boston, Massachusetts
Buffalo, N. Y.
Chicago, Illinois
Cincinnati, Ohio
Cleveland, Ohio
Dayton, Ohio
Denver, Colo.
Des Moines, Iowa
Detroit, Mich.
Great Falls, Mont.
Indianapolis, Ind.
Lansing, Mich.
Los Angeles, California
Louisville, Kentucky
Manila, P. I.
Milwaukee, Wisconsin
Minneapolis, Minnesota

Barton, Duer & Koch Paper Co
Carter, Rice & Company
R. H. Thompson Company
Moser Paper Company
Chaffield & Woods Company
Cleveland Paper Manufacturing Co.
Buyers Paper Company
Carter, Rice & Carpenter Paper Co.
Carpenter Paper Company
Beecher, Peck & Lewis
Great Falls Paper Company
C. P. Lesh Paper Company
The Dudley Paper Company
Blake, Moffitt & Towne
The Rowland Company
J. P. Heilbronn Company
E. A. Bower Company
Paper Supply Company, Inc.

New Orleans, Louisiana
New York, New York
New York, New York
Philadelphia, Pennsylvania
Pittsburgh, Pennsylvania
Portland, Oregon
Pueblo, Colorado
Rochester, New York
St. Louis, Missouri
St. Paul, Minnesota
San Francisco, California
Seattle, Washington
Spokane, Washington
Syracuse, New York
Tacoma, Washington
Washington, D. C.
Export

Julius Meyer & Sons Co.
Conrow Bros.
F. W. Anderson & Company
Garrett-Buchanan Co.
Chaffield & Woods Co.
Blake, McFall Company
Colorado Paper Company
R. M. Myers & Company
Beacon Paper Company
The Leslie-Donahower Co.
Blake, Moffitt & Towne
American Paper Company
Spokane Paper & Stationery Co.
R. M. Myers & Company
Tacoma Paper & Stationery Co.
Barton, Duer & Koch Paper Co.
Parsons Trading Company, New York, N. Y.

ENVELOPES MADE BY UNITED STATES ENVELOPE COMPANY

GILBERT PAPER COMPANY

Menasha, Wisconsin



Our Quadruple Guarantee on Gunned Papers

First—GUARANTEED FLAT

We stand behind the flatness of our Gunned Paper lines. Our "Guaranteed Flat" labels have been on every package for twelve years.



Second—GUARANTEED NON-CAKING

Our papers have been guaranteed for years not to cake or block when cut into labels, and this guarantee still holds. For Cuba and South American points where moisture is excessive, we make a special gumming guaranteed not to cake or block.

Third—GUARANTEED ADHESIVENESS

Our papers are guaranteed to stick. For every purpose we have a paper, and in order to insure using the right quality, ask for our booklet "First Aid to the Printer."

Fourth—GUARANTEED SPEED

We guarantee extreme speed on all kinds of presses where our paper is used. Our papers are specially prepared for this purpose and we will gladly furnish the speed at which our paper can be run on various printing presses.

*With our Quadruple Guarantee behind you, what more can you or your customer demand?
You are running no risks in using our papers and you are building up good will.*

McLAURIN-JONES COMPANY

Main Office—Brookfield, Mass.

Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

Branch Offices:

NEW YORK OFFICE
150 Nassau St.

CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
600 Provident Bank Bldg.

To help
get people to do their
Christmas buying early

MUCH can be done to stimulate early buying and help the merchant start turning his stocks sooner—by an interesting direct mail series of three or more Linweave Announcements.

This sort of advertising can be sent, without waste, to selected lists of people who have the means to buy—and probably will buy at once, if the message is presented to them in an interesting and attractive way.

Now is the time to suggest such a series to your prospects and customers in the retail field.

Linweave, with envelopes to match, will help wonderfully in making the series elegant and impressive, without being unduly expensive.

Any Linweave distributor will gladly assist you with suggestions, dummies, completed examples of direct mail Christmas advertising—and *immediate delivery* of Linweave sheets or cards, complete with envelopes to match.

NATIONAL ANNOUNCEMENT ASSOCIATION
293 Bridge Street, SPRINGFIELD, MASSACHUSETTS
Fine Announcement Papers and Cards—*Envelopes to Match*



ATLANTA, GA.
Sloan Paper Company
BALTIMORE, MD.
Barton, Duer & Koch Paper Company
BOSTON, MASS.
A. Storrs & Bement Co.
BUFFALO, N. Y.
Alling & Cory Company
CHARLOTTE, N. C.
Western Newspaper Union
CHICAGO, ILL.
Swigart Paper Company
CINCINNATI, OHIO
Standard Paper Co.
CLEVELAND, OHIO
Millcraft Paper Company
DENVER, COLO.
Western Paper Company
DES MOINES, IOWA
Western Newspaper Union
DETROIT, MICH.
Paper House of Michigan
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FRESNO, CAL.
Zellerbach Paper Company
GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.
INDIANAPOLIS, IND.
Crescent Paper Company
KANSAS CITY, MO.
Midwestern Paper Company
LINCOLN, NEB.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CAL.
Zellerbach Paper Company
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
E. A. Bouer Company
MINNEAPOLIS, MINN.
The John Leslie Paper Co.
NEW HAVEN, CONN.
A. Storrs & Bement Co.

NEW YORK, N.Y.
M. & F. Schlosser
OAKLAND, CAL.
Zellerbach Paper Company
OKLAHOMA CITY, OKL.
Western Newspaper Union
OMAHA, NEB.
Western Paper Company
PHILADELPHIA, PA.
Raymond & McNutt Co.
PITTSBURGH, PA.
Alling & Cory Company
PORTLAND, ORE.
Zellerbach Paper Company
RICHMOND, VA.
B. W. Wilson Paper Co.
ROCHESTER, N. Y.
Alling & Cory Company
SACRAMENTO, CAL.
Zellerbach Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN DIEGO, CAL.
Zellerbach Paper Company
SAN FRANCISCO, CAL.
Zellerbach Paper Company
SEATTLE, WASH.
Zellerbach Paper Company
SIOUX CITY, IOWA
Western Newspaper Union
SPOKANE, WASH.
Zellerbach Paper Company
ST. LOUIS, MO.
Mack-Elliott Paper Co.
ST. PAUL, MINN.
The Nassau Paper Co.
WASHINGTON, D. C.
Barton, Duer & Koch Paper Company
WICHITA, KANSAS
Western Newspaper Union
FOREIGN
DISTRIBUTORS
NEW YORK CITY
American Paper Exports, Inc.
HULL, ENGLAND
G. F. Smith & Son, Ltd.

Linweave
P A P E R S a n d C A R D S
Envelopes to Match



EAGLE-A PORTFOLIOS

Increase Sales

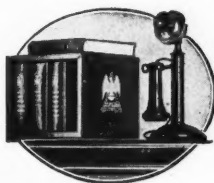
Printers throughout the United States have now had an opportunity to use the first of a series of eight portfolios, each filled with actual printed specimens and sales helps. These portfolios were designed also to help the printer with suggestions on the uses of the various Eagle-A papers.

The American Writing Paper Company is pleased with the cordial reception given to these sales boosters and with the fine results obtained by their use. The paper in each portfolio is convincing in itself, and the various printed letterheads, envelopes, folders, announcements and other ideas presented have justified the thought and effort expended, for many printers have written in to say that they have made sales which otherwise might not have been made.

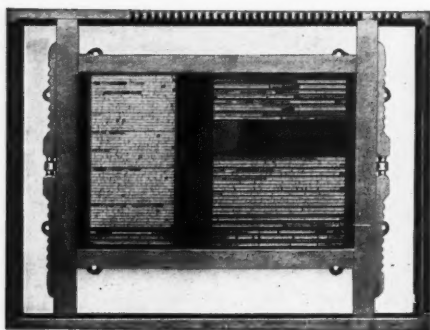
If you are not receiving these eight sales stimulants as they are issued, write for them on your own letterhead, today, and give your salesman the benefit of these sales helps.

AMERICAN WRITING PAPER CO.
HOLYOKE, MASS.

EAGLE-A PAPERS



A-15-b

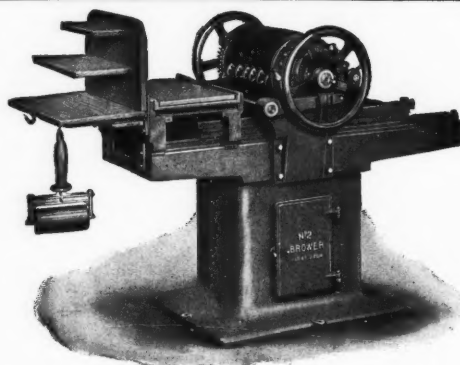


Why?

Why are so many of the best and most efficient printing plants replacing the cumbersome method of lockup with the *Perfected American Adjustable Chase and Lockup*?

INVESTIGATE!

The American Adjustable Chase Co.
Torrington, Connecticut
New York Office: 112 West 42nd Street



PRECISION!

Precision is built into *Brower Proof Presses*. That makes possible the notable results achieved by these reliable presses and explains the universal satisfaction expressed by owners.

No. 2 Brower—shown above—is equipped so that color proofs may be made in perfect register. The bed of this press is 17 x 26—rolls over ball bearings, making it *easy to operate*.

Send for Descriptive Circular which describes this and other proof presses we make.

A. T. H. BROWER COMPANY
166 West Jackson St., Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
" " " BARNHART BROS. & SPINDLER

SATISFACTION

ESTABLISHED 1875

The proof lies
in a trial of the

Blomgren Bros. & Co.
SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois

DO-MORE Automatic PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to
AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

WINNING ITS WAY ---

WATERFALLS BOND

The Superior 100% Bleached Sulphite Bond Paper

WATERFALLS
BOND

WATERFALLS
BOND

WATERFALLS BOND is made to sell in competition with any 100% Sulphite Bond.

WATERFALLS BOND is made and carried in white and nine attractive colors in the different standard sizes and substances.

WATERFALLS BOND is sold only through regularly appointed selling agents located in the different markets.

WATERFALLS BOND enables the Printer to make the margin of profit to which he is entitled.

WATERFALLS BOND, given the opportunity, will prove itself a money-maker for you.

WATERFALLS BOND, as represented by our beautiful sample book, conveys its own message.

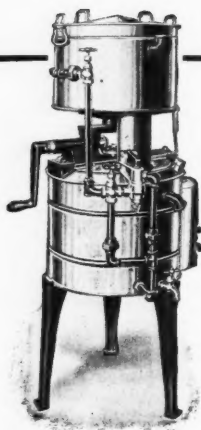
WATERFALLS
BOND

WATERFALLS
BOND

POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE



WETMORE Model A-D Glue Heater and Pot

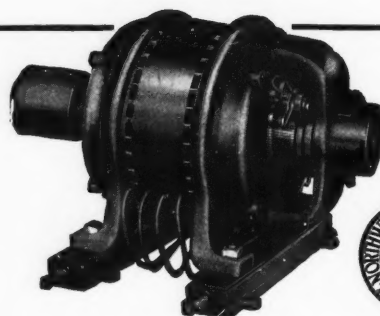
embodies all the latest improvements, including the automatic temperature controller, which makes it impossible to overheat or burn the glue; brass thermometer that shows the exact temperature of glue at point of drawing off; water gauge, agitator, bull dog faucet, divided lid, etc.

The Model A-D is made of copper and brass throughout and thus is immune to acids in glue or water, boiler compounds, dirt, pipe rust or sediment. Equip your bindery with this heater and save money.

We also manufacture an extensive line of glue equipment for use with electricity or gas.

Write for booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio



A-K Variable Speed Push-Button Control Motors

Increase pressroom output and prevent spoilage by giving the feeder complete control over the speed of the press. By pushing a button he can obtain instantly any one of a dozen speeds best suited to the job he is running. Correct speed gives the feeder confidence; he uses the throw-off less and likewise spoils fewer sheets.

Write for illustrated circular and price list.

Northwestern Electric Co.

Manufacturers of Martin Rotary Converters
Variable and Constant Speed A. C. Motors
408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

M & W Bench Cutters

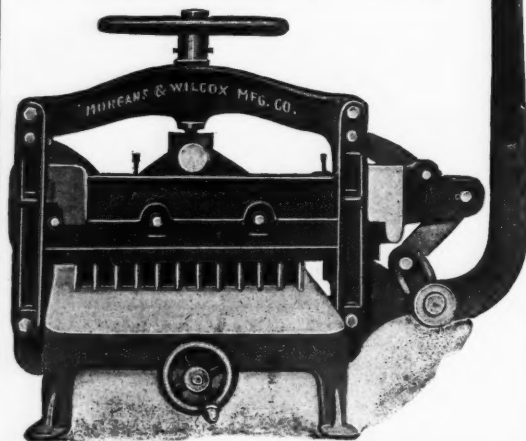
With or without Grinding Attachment

They cut everything in the paper line from $\frac{3}{4}$ inch wide up to a 16 or 19 inch square behind the knife.

*For use in Schools, Business Offices
and small plants.*

Powerful Leverage

Simple Construction



MORGANS & WILCOX MFG. CO.
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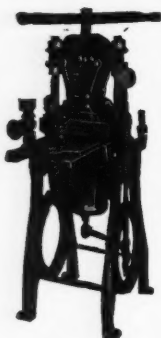
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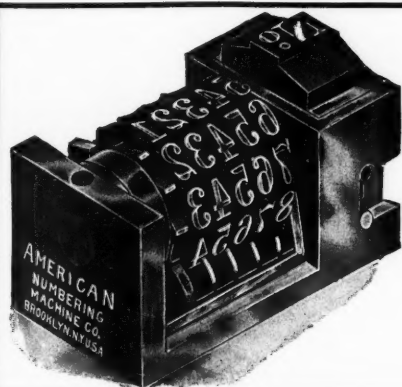
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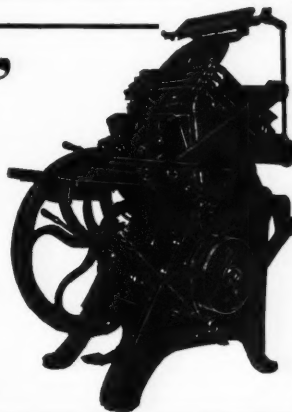
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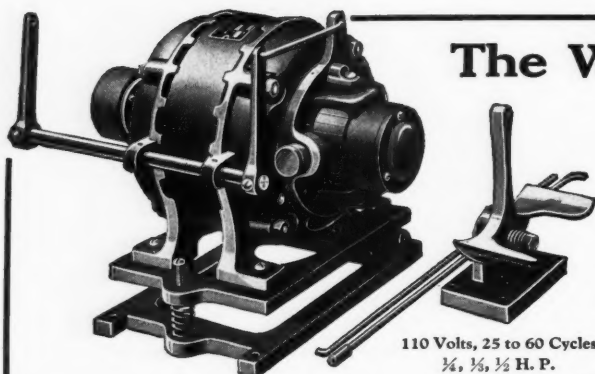
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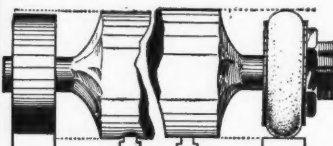
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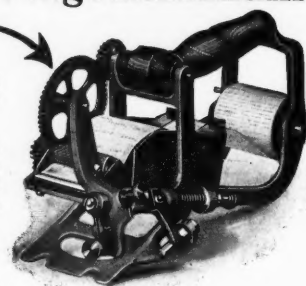
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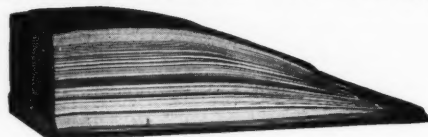
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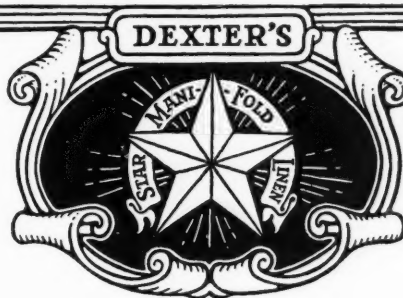
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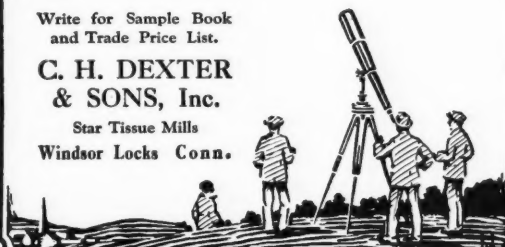
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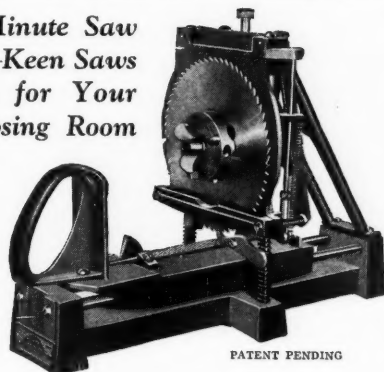
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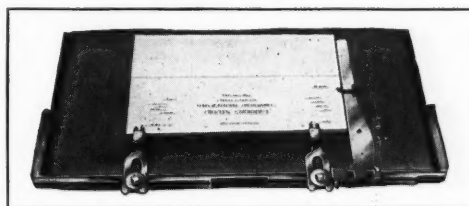
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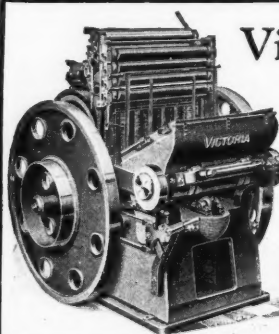
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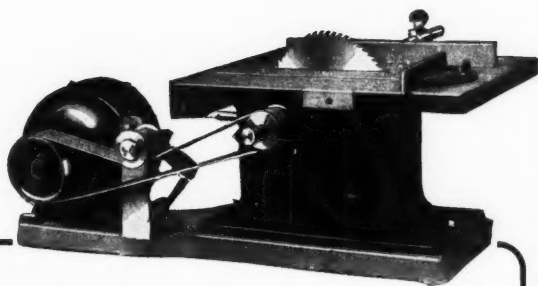
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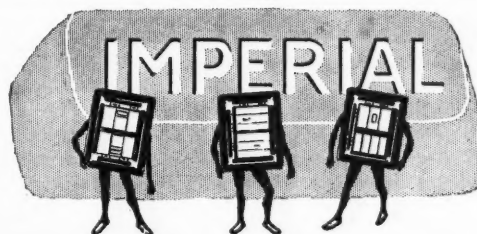


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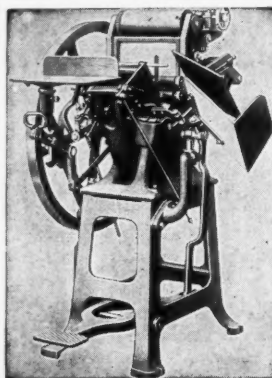
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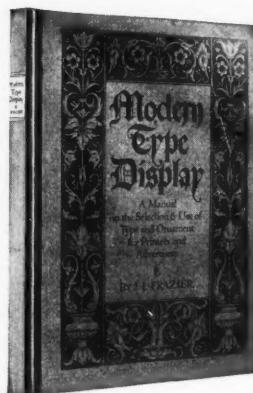
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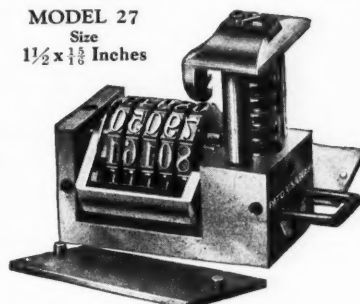
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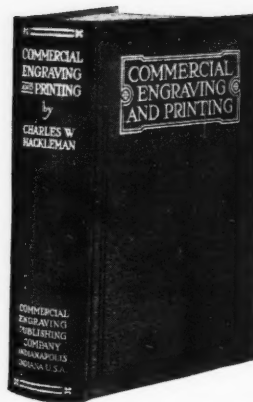


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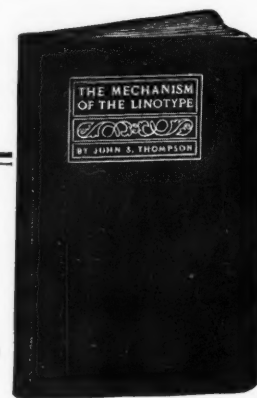
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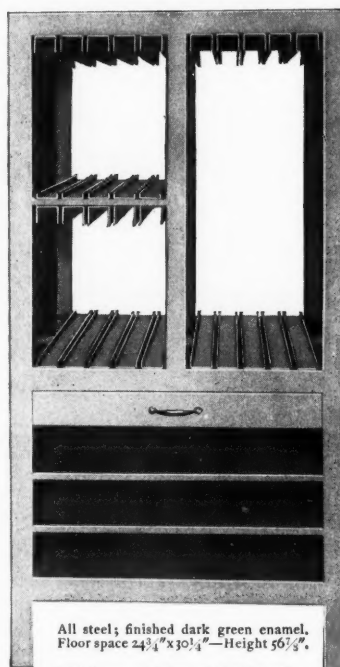
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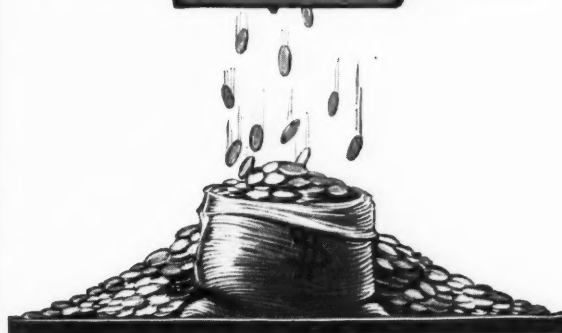
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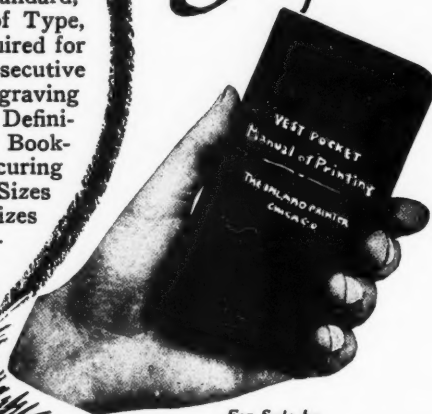
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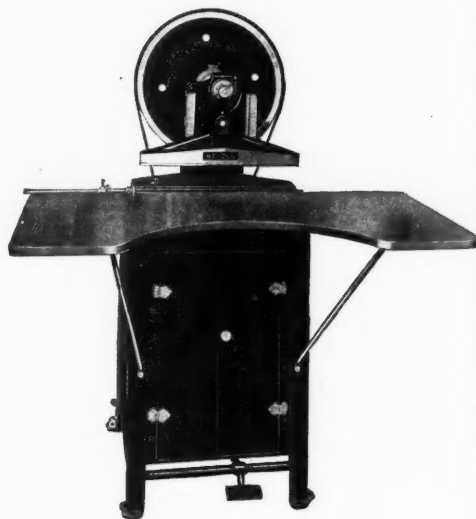
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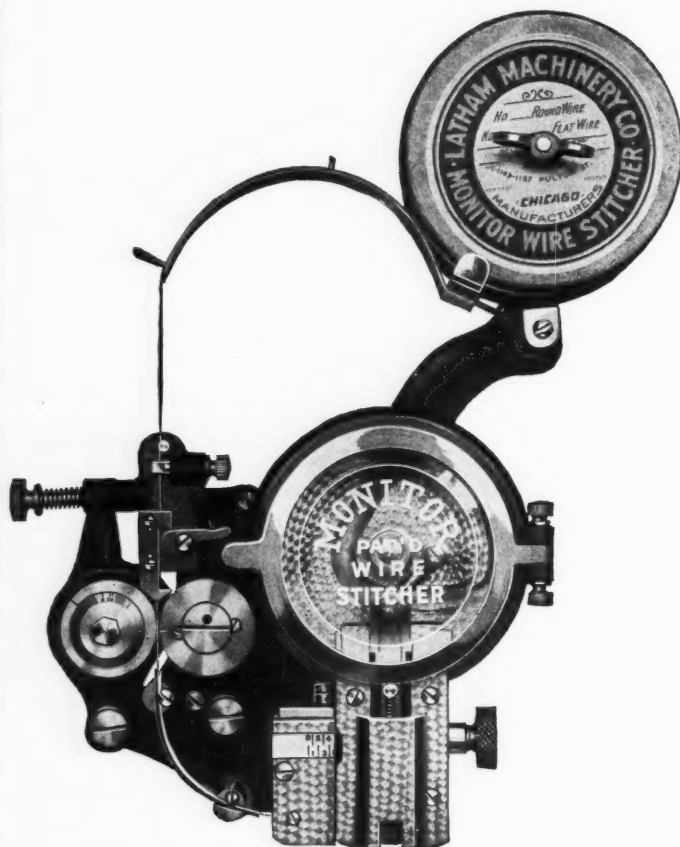
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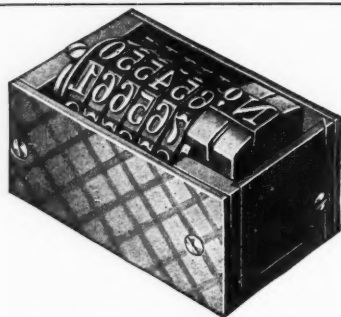
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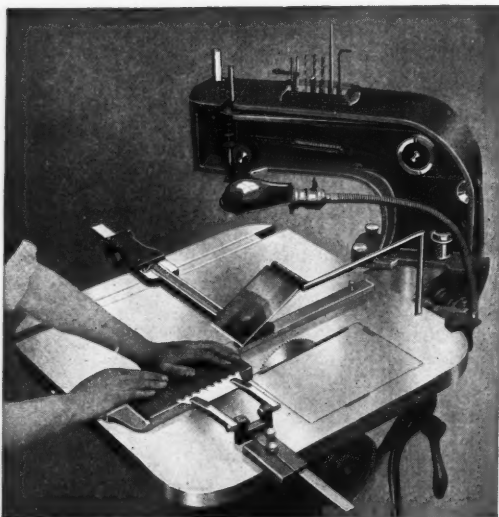
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Vol. 71, No. 6

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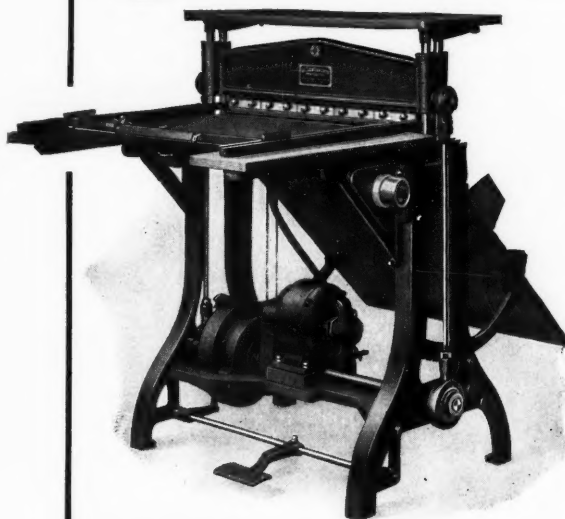
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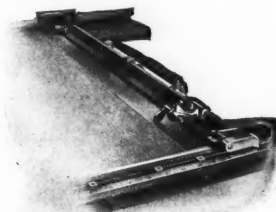


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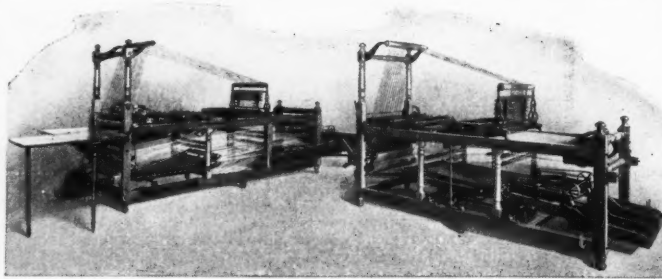
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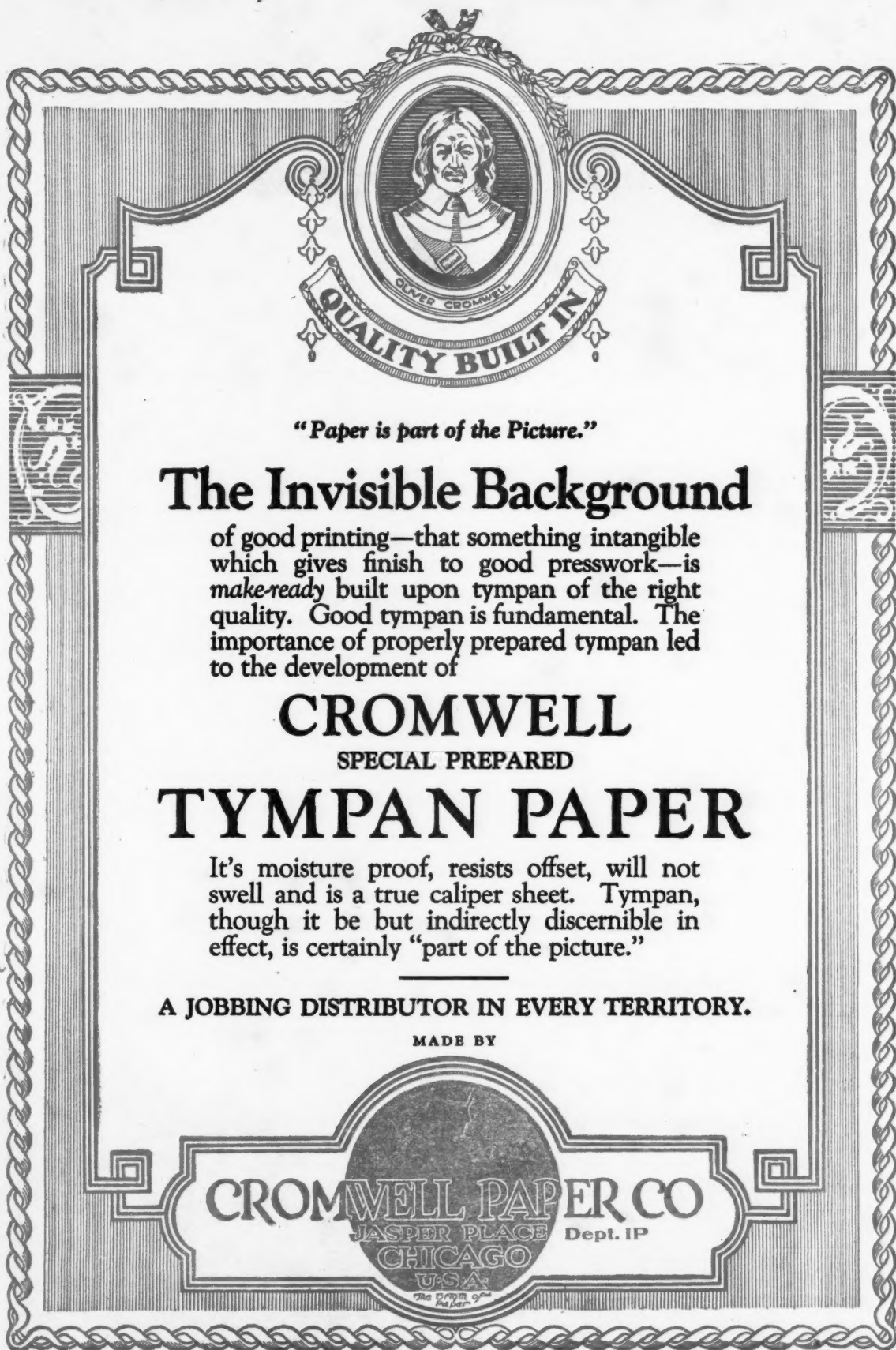
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